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WHAT SHALL WE ACT ?

M. E. JAMES

WHAT SHALL WE ACT?

OR,

A HUNDRED PLAYS FROM WHICH TO CHOOSE.

WITH

HINTS ON SCENE-PAINTING,

ETC.

BY

M. E. JAMES.

Third Edition.

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WHAT SHALL WE ACT?

HINTS TO BEGINNERS.

WHEN people have decided on getting up Amateur Theatricals the question naturally follows, 'What shall we act?' This handbook is intended to simplify the answer, by showing at a glance the requisites and the difficulties of one hundred plays all suited to amateur representation. A great many excellent and otherwise suitable plays have some difficult scenery or unobtainable property which renders them impossible to be performed on an amateur stage; and nothing, in a small way, is more provoking than, after wading through a five-act comedy, to find, perhaps in the last scene, that a ship is introduced, or a live horse, or a waterfall, or some other equally embarrassing and impossible detail. Amateur theatricals are generally got up in a hurry, and the managers thereof have usually a great deal to do, and may be glad to be saved running over a quantity of plays in order to select one suited to their company. The plan usually followed in private theatricals is to secure two or three really good actors, choose a play which will bring out their strong points, and fill up the cast with volunteers. It is to these novices that I would give a few words of explanation of terms constantly used in stage directions, answering here a question that has often been asked me, 'Oh, can you tell me what R. U. E. means?'

and also a few hints as to rules absolutely necessary to be observed in order to preserve the unity of the piece. The stars are usually all right; they are used to acting, and, besides, their parts give them plenty to do, and they naturally take a sufficient interest in the plot to appear to do so: and this is where amateurs with small parts generally fail. They have, perhaps, to be for a long time on the stage with little or nothing to say; but what is going on among the other actors may be on a subject which they should find interesting. You would not talk to your neighbour about the weather, for instance, while the marriage of your sister was being arranged, or gaze round the house in search of acquaintance while the reconciliation of your long-lost father and mother was going on. I have known beginners make their by-play more visible and audible than the main part of the performance; and nothing can be worse than this. Their question is always, 'But what am I to do? I can't do nothing.' The answer that naturally occurs is, 'Why not? You do nothing very often in private life, and don't seem to find it difficult. If you are not wanted in the front, get away to the back and efface yourselves—pretend to talk, or look at a book, or at each other: but don't talk out loud, for the audiences at private theatricals are generally so near that it makes a confused murmur. If you are supposed to be interested in what is going on, appear, at all events, to listen to it: otherwise you convey to the audience the fact—which it is your art to suppress—that you have heard it very often already, and know all about it.'

The idea that you can pick up your parts at rehearsals, or catch up the words from the prompter, is a very great mistake. You should have a thorough knowledge of the words before the rehearsals commence. The rehearsals can then be devoted to 'business,' and to the positions of the various actors on the stage. It is advisable to get some

friend—artistic if possible—to sit in the centre of where the audience will be when the critical night arrives, and to request him to stop the rehearsal when the actors get into a confused mass. Judicious grouping is most important to the well-going of a play; and every scene (especially at the end of each act) should form a picture. For this reason, as colour has to be considered in a picture as well as form, it is necessary to ascertain what the performers, especially the ladies, mean to wear; and to persuade them to adopt colours which will go well with the background and with each other. As the scenery is very frequently painted on the spot by one of the company, it may often be toned so as to harmonise with the dresses.

Another point where beginners often fail is, they do not speak loud enough. For this reason I strongly advise them to act at rehearsals, and to get a friend in the back row to tell them candidly whether they can be heard. Old stagers are in the habit of rushing through their words, and only giving the cues distinctly. This is all very well for them, but it does not answer for beginners; and they will find the more they play their parts at rehearsal as they mean to play them at the performance the more likely they are to be successful. The slightest part may be played well or badly, and you may light up a character in a manner not expressed by the stage directions by merely thinking it well over and considering what it would be natural for a person in such circumstances to do, and doing it.

THE STAGE.

R. U. E. R. C. D. C. D. L. C. D. L. U. E.
R. 3 E. L. 3 E.
R. 2 E. L. 2 E.
R. 1 E. L. 1 E.

O. P. POSITION OF ACTORS. P. S.
R. R. C. C. L. C. L.

THE STAGE.

C. D.	Centre Door.	R. C. D.	Right Centre Door.
R. U. E.	Right Upper Entrance.	L. C. D.	Left Centre Door.
R. 3 E.	Right Third Entrance.	L. U. E.	Left Upper Entrance.
R. 2 E.	Right Second Entrance.	L. 3 E.	Left Third Entrance.
R. 1 E.	Right First Entrance.	L 2 E.	Left Second Entrance.
O. P.	Opposite Prompt Side.	L. 1 E.	Left First Entrance.
		P. S.	Prompt Side.

POSITION OF ACTORS.

R. Right. R. C. Right Centre. C. Centre. L. C. Left Centre. L. Left.

FARCES, as a rule, are more troublesome to get up than comediettas, from the quantity of small properties required. The prompter has as much to do in some farces as any of the actors (without counting prompting, which ought not to be required), all the noises behind the scenes being managed by him. The rattle of breaking crockery is imitated by sewing up old broken plates, &c., in a hamper and dropping it. In 'Our Wife' a storm comes on suddenly; the thunder may be imitated by shaking a thin sheet of iron, the patter of rain by peas dropping from one end to the

other of a tin box partially divided by ledges, the noise of the window bursting in by a 'crash' filled with bits of tin. Where the properties required are very numerous it is a good plan to tell off one person as 'property-man,' who will make lists of everything that is wanted, collect them before the play begins, and see that each person has his own properties before going on. It is advisable to rehearse as much as possible with properties.

The prompter's copy of the play should be interleaved with blank paper, on which he makes notes of all he has to do; *i. e.* ringing bells and all incidental noises; warning the various actors and actresses when they have to appear. It is well to make a note of their different entrances about half a page before they actually occur, and then, if there is a call-boy in the company, he is sent to warn them to be on the alert. Amateurs generally have to look out for themselves in these matters, and they ought to watch carefully, as nothing is more annoying to the actors on the stage than a stage-wait. In some plays dresses have to be changed during the course of a scene—everything should be placed ready beforehand, and a competent person should be in waiting to assist the actor or actress. The changing should also be rehearsed, and the time noted. If the time allowed is very short, it is as well to request the actors to play slowly during the interval, to introduce business, or even to 'gag' a little. This ugly but useful word means simply to add something of your own to the author's words; and, as a general rule, it may be said that it is better to stick to the text. Of course it is frequently advisable to leave out a few sentences of the dialogue; but it is seldom an advantage to add anything to it, except in some rare instances where the sentence is so doubtfully worded as to leave the auditors in doubt as to the meaning of it.

The 'tag' at the end of most plays must be left out by amateurs who only wish their pieces to run two or three nights, and therefore need not make an appeal to the audience to 'come again' indefinitely. The play generally ends quite as well without it; if it does not, the principal performer (who would speak the tag) can generally substitute something else for it which will make an effective ending to the piece. Many modern plays are written without any tag.

It may be well to remember, when fixing on the pieces to be performed, that amateurs rarely take as long in acting a play as professionals do, except where there are several scenes; and then the extra time consumed by unprofessional scene-shifters brings it up to the time mentioned at the beginning of each play: but where there is only one scene, as in a farce, where professionals have written down an hour, amateurs might usually write down three quarters, the difference being that they speak quicker, and have not always nerve enough to 'go in' for much business. I imagine all actors know what 'business' means, it being as essential a part of acting as speaking is: it is, in fact, the *doing* anything in contradistinction to speaking it. Business is not by any means essentially comic; it may be sentimental, and in some cases is unspeakably touching. Of course there may be business in putting up an umbrella, but so there is—and an unpleasant amount of it—in a dying scene. To be effective, business must be as realistic as a modern pre-Raffaelite picture. If you have to play a gardener (as, for instance, the gardener in 'Sweethearts'), mark the way in which a gardener does prepare his bass for tying up his plants, the way he handles the parcel—a young tree tied up—the comfortable manner he disposes himself on the ladder for a gossip instead of work, even the way he moistens his hands when he does decide to dig—all of that is business. A

butler, a milliner, a cobbler, all have tricks of manner; and human nature itself has a good many tricks which speak to the eye more quickly than words do to the ear.

MAKE-UP.

If the audience is very near it is a great mistake to make up the face too much; at least the wrinkles and crow's-feet should not be too marked. For ladies, a little box of grease-paints (sold by French, 89 Strand, for 3*s.*, containing six colours), will be found very convenient; otherwise the face can be simply made up as follows:—First apply cold cream or glycerine, then powder the face with violet powder or pearl powder, then apply the rouge delicately with a hare's foot, and dust a little powder over it. Eyebrows usually require darkening and pencilling out, and a very delicate line of carmine under the eye has the effect of brightening it. Liquid blanc de perle or light flesh grease-paint can be used for whitening the hands and arms.

For an old man's face, an ordinary camel's-hair brush with Indian ink and a little Venetian red answers very well. Wrinkle up the forehead, and then go over all the natural lines—not too heavily. Crow's-feet are treated in the same manner; if the actor has not yet acquired any, they can be copied from some obliging elderly person. If the character represented is an individual in shirt sleeves—as a labouring man, a gardener, or a mechanic—do not forget to make up the arms as well as the hands. For bronzed or ruddy skins, some of the red earth used in distemper painting looks very well. Of course bald heads, grey wigs, and various sorts of whiskers, moustaches, or beards, add greatly to the making-up of gentlemen. When ladies consent to take old-maid parts (often excellent characters) it is to be hoped they will

not object to making-up and dressing accordingly; and the same may be said to gentlemen who goodnaturedly play seedy villains, like Krux or Randall.

DRAMATIC AUTHORS' RIGHTS.

No modern play (except a few American pieces) can be acted for money without a license; for full particulars about which apply to J. Palgrave Simpson, Esq., 28 King Street, Covent Garden, London. The fees to amateurs for permission to play the pieces of which Mr. French holds the acting right will be, with a few exceptions, as follows, if paid in advance :—

	London.				Provincial.		
Pieces.	1 Act.	2 Acts.	3 Acts or more.	Pieces.	1 Act.	2 Acts.	3 Acts or more.
	10/6	15/-	21/-		7/6	10/6	15/-

A printed playbill should be forwarded to the Secretary with the application. It is a waste of words to plead the cause of charity, as the Society have bound themselves by an oath, or something equally strong, not to lessen their fees for any cause soever. The charges depend on the length of the piece, the views of the different authors, the importance of the theatre where they are given, and many other contingencies. A knowledge of these charges can only be obtained from the published and authorised tariff of the Society, which can be had on application to the office on payment of two shillings, and threepence for postage. Of course all the old plays are free. The charges mentioned above only apply to pieces of which Mr. French has the acting right. Some plays belong to persons who are not members of the Dramatic Authors' Society. In that case permission to play these pieces must be obtained from them

direct: the address is generally given on the books, as in the case of 'Our Boys,' and is mentioned by me among the remarks on the play. Mr. Robertson's plays, 'Society,' 'Caste,' 'Home,' 'School,' and 'Ours,' cannot be obtained in this country; and this being the case, it may be assumed that it is not legal to play them for money without the consent of the late Mr. Robertson's son, or of Mr. Bancroft.

Should a member of the company happen to be an author and write a play to suit his troupe, this cannot be performed for money without a license from the Lord Chamberlain. A copy and a fee of 1*l.* for a one or two-act play, and 2*l.* for a longer work, must be forwarded a fortnight at least before the performance. The Editor of the *Sporting and Dramatic News*, 148 Strand, will answer any question on theatrical subjects. All the plays mentioned in this book that can be acted without payment I have marked 'Free.'

SCENE-PAINTING.

THE materials required are whiting, size, powder colours, charcoal, and canvas or calico. The former is much the best and the strongest, but the latter is lighter, and, where not exposed to much wear and tear, is sufficiently strong. It is, however, not so pleasant for painting on, and is more inclined to crease. Either material costs about fivepence a-yard. It must be joined horizontally; four widths are high enough for any amateur stage—twelve feet. If your stage is six yards wide, you would require twenty-four yards, and so on. You must remember that sizing will make the canvas shrink a little. Nail the canvas on to a wall; if you have no available wall sufficiently high you must paint the top half first, rolling the lower half to keep it from being

splashed. Then you roll or turn over the top half when finished, raising the lower part into its place. When you have to draw a design piecemeal in this way, it is absolutely necessary to make a sketch of the scene to copy from. You can always find a suitable scene in an Art Journal or print of some kind, or photograph. Copy this roughly on a larger scale on a sheet of drawing-paper. Divide this into blocks—the horizonal seams on your canvas serve as a guide; if there are three seams, draw three equidistant lines across your sketch, then rule perpendicular lines, five if your cloth is six yards across; rule similar lines across the sketch, and draw the contents of each block on to the canvas. With very little knowledge of drawing, and none of perspective, a fairly correct drawing can be accomplished. After nailing the cloth up, the next step is to size it. Melt four or five pounds of size with very little water; steep about a dozen pounds of whiting in a pan of water for an hour; pour off all the water, and pour on the hot size; then cover the whole of the canvas with the mixture. This is called 'priming.' The quickest and easiest way of doing it is to use a common whitewash brush. Then draw the design in charcoal,—of course you must wait till the priming is dry,—the last process is to colour the design. Use a two-tie or distemper brush, and for details use smaller hog-hair brushes—the same that are used for ordinary house-painting. The colours are bought in powder; they are damped with water, and then mixed with size and whiting, each colour, of course, in a separate pipkin; a palette is made of a piece of wood divided into compartments by little wooden ledges, and painted with white oil-paint some days before you require to use it. If there is no time for all this, an old tray will serve for a temporary palette very well. The method of putting on the colours in distemper differs

from oil and water-colour painting. In the latter, one usually lays in large flat washes, gradually working in the darker and stronger colours; in oils, the darker tones make the ground-work, and they are brightened up by degrees: but in distemper the whole process should be as nearly as possible completed in the 'first intention.' Keep the colours of a greyish tone, and let them merge into each other; a few dark touches afterwards will give sufficient distinctness. In an outdoor scene begin with the sky, then the distant country, blue and hazy, greys and yellows in the middle distance, getting warm in the foreground. Thumb in the effects broadly with a large brush, but do not fill it very full, or the paint will run. Remember that the scene has to be viewed by gas or lamplight, so do not be afraid of the yellows, but avoid cold greens. A very pretty scene is a wood with a path through it (such as is required in 'No Song no Supper,' and the 'avenue of palms' in 'Palace of Truth'), the evening light coming in low from the back, and falling golden on the grass, red on the stems of the fir-trees. As you only see twelve feet or so of the trunks of the nearest trees, of course you will not draw their tops; but if the ground dips you may put in the tops of trees further off to make a background; under the trees, ferns and brambles. I shall be happy to lend a sketch of this sort to any one who would like to have it, only requesting that it may not be injured. A garden is a very usual scene. A terrace may be introduced in the foreground, with steps down into the garden. This is a good plan if the stage is low, as it gives at all events the idea of air. Interiors are generally painted in panels in two shades, as pink and brown, amber and chocolate, two shades of grey, &c. A dado and frieze are improvements, and the skirting-board should not be left out. Paint the light colour first, and stencil the dark upon it. For a temporary

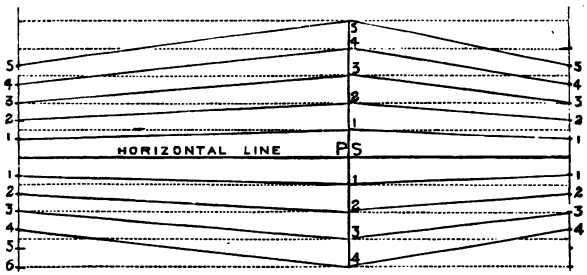
thing like this tin stencil-plates are not needed; cartridge paper, or strong brown paper varnished, I find answer very well. The pattern is drawn on the paper, cut out, and then the paper is varnished a day or two before it is used. Dip the stencil-brush into the distemper, which must hardly be moist: then hold it, not like a paint-brush, but a dagger, and dab it on.

A knowledge of perspective is most useful in scene-painting, but it cannot be acquired in a moment. The following hints may serve as a guide.

Parallel Perspective.—Find the point of sight. I generally place it on the lowest seam, about the middle. It should be the height of the eye. The spectators are sitting; besides which the stage is raised. If the stage is not raised, place the P. S. higher. All the lines vanish in this P. S. Drive in a clout nail, tie a long piece of string to it, conduct it to your corners of buildings, &c., and draw your lines accordingly. On the wings all lines below the horizontal line should be drawn parallel to the plane of the picture; *i. e.* they should not be drawn to the vanishing point, P. S. It is a great advantage to have a stage sloping down to the front. It deceives the spectator by leading up the eye to a false perspective line, which makes the stage appear much deeper than it actually is.

Angular Perspective.—As in a street scene, which slants cornerwise from the audience. It would be perfectly impossible to find the vanishing points in the usual manner—outside the picture; the canvas cloth being probably between twenty and thirty feet wide, it would require a much longer wall than most people have at their disposal on which to continue the horizontal line and find the points of distance and vanishing points. The method usually adopted by artists is a much simpler one, and is correct enough for scene-painting. Draw a line from the top to the bottom

of the picture through the point of sight; divide the space under the horizontal line into any number of equal parts—say four; every two of these spaces must be divided into three at the edge of the picture. Number them 1, 2, 3, 4, &c. Do the same at each edge of the picture; draw lines from 1 to 1, from 2 to 2, and so on. Do the same above the horizontal line. Make all the lines in the picture correspond with these lines. For angular perspective do not place the point of sight in the centre of the horizontal line, but nearer either side. If placed in the centre it gives a very stiff effect.



To Pounce a Design.—It is sometimes convenient when the same design is repeated several times, in decorative interiors, to pounce the pattern. Draw half the design on a piece of paper a good deal larger than the design; fold it and prick the paper. Hold this quite straight against the scene, and dust it over with the pounce-bag (made of canvas, or a stocking filled with powder colour). A distinct trace of the design will be left on the canvas, when it can be gone over or filled in with paint as desired.

The sheet of canvas is called a *flat*. When there is a door cut in it, or French windows, a *backing* will be required to hide the wall of the room. It is merely a piece of canvas a good deal larger than the opening, placed in a

frame or nailed on to the wall. It generally represents a terrace and a garden, or park, sometimes a sea view. A strong light should be thrown on it, otherwise the flat will shadow it. Borders, or flies, are strips of canvas taken across the top of the stage. For interiors they are left white, or painted pale grey; for garden scenes, trellis-work with creepers looks pretty. If trees are painted on the wings, some of the branches may be continued on the borders. If the scene is a cave, of course the rocks are painted up the wings and along the border; and 'profile' is a great addition both for rocks and trees. It consists of pieces of pasteboard cut out and nailed on to the wooden edge of the wings, painted to correspond—as branches of trees, foliage, &c. It breaks the hard straight line of the edge of the wings—a line never found in nature, and only suitable to panels in interiors. If the wings represent columns of a portico, or any florid architecture, 'profile' is indispensable to represent the entablature, acanthus leaves, and other ornaments.

In rocky scenes (as the cave scene in 'Randall's Thumb'), two rows of low rocks should overlap each other, so as to hide the boards of the floor of the stage. They are made of strong pasteboard

fixed into narrow pieces of wood. One long piece right across the stage (just in front of the foot-lights) will do, but two short pieces look better. Of course they are painted in shades of brown and grey, and sea-weed may be added. When flower-beds have to be 'made-out' on the stage it is best to have them arranged in low wooden trays of the required shapes, painted green, so that they can be removed on and off bodily. It is not advisable to have these made-out beds unless the stage is a tolerably large one.

ANALYSIS OF PLAYS.

No. 1. ANIMAL MAGNETISM. [*Free*

A Farce in Three Acts, by Mrs. INCHBALD.

Time in representation, about an hour. Period, 18th Century. Scenes, Two Rooms in the Doctor's House.

CHARACTERS.

MARQUIS.	TWO SERVANTS.
LA FLEUR (his Servant).	
DOCTOR.	CONSTANCE (the Doctor's Ward).
JEFFREY (his Servant).	LISETTE (her Maid).

The Doctor keeps his Ward under lock and key, as he means to marry her and her fortune himself. Constance means to marry the Marquis, who gets into the house as a sick man. La Fleur obtains an entrance as a Magnetic Doctor; the magnetising scenes are very funny. This is one of the plays Dickens was great in. The characters are all good, particularly La Fleur and Lisette, a very lively *soubrette*. The Doctor is an old man, La Fleur and the Marquis are light comedians, and Jeffrey is a low comedian. The dresses are very effective, the scenery simple—one room is quite sufficient—and the plot is amusing. It is very well suited for amateurs.

No. 2. ANYTHING FOR A CHANGE.

A Farce in One Act, by SHIRLEY BROOKS, Esq.

Time in representation, fifty-one minutes. Period, the present. Scene, a Drawing-room.

CHARACTERS.

MR. PAUL HONEYBALL.	MRS. HONEYBALL.
MR. SWOPPINGTON.	MARGARET (her Sister-in-law).
MR. JEREMY CENSUS.	ELIZA (a Servant).

Swoppington is one of Charles Mathews' parts. He is a gentleman who prefers anything belonging to any one else to all his own possessions. He no sooner gets a thing than he wishes to exchange or 'swop' it. He only falls in love with Margaret because he is under the impression that she is Mrs. Honeyball, and so already appropriated. An unsatisfactory spouse, one would say, and not worth the trouble Mrs. Honeyball (who personates Margaret) takes to secure him for her sister-in-law; but one does not parse the motives of a farce. This one is funny and not vulgar. Swoppington must be played in a light and airy manner; the other characters can be easily filled. Both ladies must play and sing. Eliza has a nice little part. Census only appears in the last page.

No. 3. THE AREA BELLE.

A Farce in One Act, by WILLIAM BROUGH and ANDREW HALLIDAY.

Time in representation, forty minutes. Period, the present. Scene, a Kitchen; Area-steps seen through window. Practicable Copper and Cupboard.

CHARACTERS.

PITCHER (in the Police).	MRS. CROAKER (the 'Missus').
TOSSER (in the Grenadiers),	PENELOPE (the Area Belle).
WALKER CHALKS (a Milkman).	

A well-known farce. Toole (as Pitcher) used to introduce

'A Norrible Tale' with great effect, and Paul Bedford made Tosser a great success. They are rival suitors of Penelope, or of the cold mutton. While they are at supper the mistress returns unexpectedly; Pitcher hides in the copper, and Tosser in the cupboard. This necessitates a good many properties, otherwise the farce is easy and amusing, and may be undertaken by a company who are not yet old stagers. If the area-steps cannot be seen through the window they must be left to the imagination of the audience. If there are a good many children and servants among them this farce is sure to be appreciated.

No. 4. ATCHI!

A Comedietta in One Act, by J. MADDISON MORTON, Esq.

Time in representation, forty minutes.
Period, 1780. *Scene, a Garden; House in the background.*

CHARACTERS.

LORD ADONIS FICKLETON.	LADY MAYDUKE.
SIR MARTIN MAYDUKE.	EMILY HARGRAVE (her Sister)
LARKINS (a Valet).	

Costumes.—Satin Dresses, Velvet or Satin Coats and Breeches.

This is a most amusing and easily managed little play; it is just the thing to get up at short notice in a back-drawing-room, for the scene may be laid there quite as well as in a garden. The characters are all good, and none of them overpowering. Both ladies must laugh well. There is no reason why the date of this play should not be a good deal later than 1780, if more convenient. This play has the admirable point of requiring no properties except a snuff-box and a bouquet. Sir Martin is a botanist, and has invented a wonderful snuff, '*Siflox nasum pungens*,' which makes every

one sneeze at the wrong moment, and gives the play its name. Lord Adonis Fickleton's character may be inferred from his name. Lady Mayduke determines that he shall not trifle with her sister's affections, and tries to get rid of him; each endeavours to outwit the other, and various complications arise, including comic jealousy on the part of Sir Martin, who imagines that his wife is the object of Lord Adonis' devotion. That fickle youth is really in earnest at last, and proposes to Emily in the midst of a fit of sneezing.

No. 5. BABES IN THE WOOD.

A Comedy in Three Acts, by JOHN TAYLOR, Esq.

Time in representation, about two hours. Period, the present.
Scenes I. and II., a Lodging-house Drawing-room.
Scene III., a Room in the Queen's Bench Prison.
Action of the piece extends over a fortnight.

CHARACTERS.

MR. FRANK RUSHTON.	TOPPER (a Policeman), and Bailiffs.
THE EARL OF LAZENBY.	TODD (a Bill-Discounter).
MR. SLIDELL.	
SIR GEORGE LOOSESTRIFE.	LADY BLANCHE RUSHTON.
JEREMIAH BEETLE (Landlord).	MRS. BEETLE (a Landlady).
PEACOCK (Valet).	TROTTER (a Lady's-Maid).

The chief objection to this piece is its length. There seem a great many characters, but many of them can be doubled. Peacock only appears in the first act, and could easily take Todd or Topper. The 'Babes' are a young couple who have married without leave, and whose fathers have stopped the supplies. The Earl longs to forgive his daughter, and haunts her lodgings (hiding in the boothole and being taken for a burglar), for the purpose of catching a glimpse of her. Fear of his wife prevents his forgiving his

only child openly. He, Blanche, and Frank, have pathetic parts; Beetle is one of Buckstone's *rôles*. Mrs. Beetle is a shrew. The young people get into difficulties, and finally into the Queen's Bench. The interest of the play centres in Lady Blanche—a part that requires the utmost delicacy and tenderness. Sir George Loosestrife and Slidell are scoundrels, whom it would be a really good-natured act to personate. There are no difficulties of stage management in this play.

No. 6. BETSY BAKER.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, forty-five minutes.
Period, 1850, or the present. Scene, a Drawing-room.

CHARACTERS.

MR. MARMADUKE MOUSER.	MRS. MOUSER.
MR. CRUMMY.	BETSY BAKER (a Laundress).

One of the most amusing of Maddison Morton's farces, immortalised by Mrs. Keeley's Betsy Baker. It is a remarkably easy farce to get up, and all the parts are good: but some people might not care for the plot. Mr. Mouser is so devoted to his wife that she gets quite out of temper with him. Her cousin Crummy thinks a little jealousy would do her good, and persuades Betsy, by the promise of a greengrocer's shop for herself and her young man, to assist. The love-making on Mr. Mouser's part becomes rather too much in earnest; Betsy's is only a pretence. Mrs. Mouser is extremely jealous, and leaves off complaining that her husband 'is too attentive by half.' Mouser is a capital low comedian's part.

No. 7.

THE BIRTHPLACE OF PODGERS.

A Sketch in One Act, by JOHN HOLLINGSHEAD, Esq.

Time in representation, forty minutes.
Period, the present. Scene, a Working-man's Room.

CHARACTERS.

TOM CRANKY (a Working Man).
MR. MARESNEST (a Literary Enthusiast).
EDMUND EARLYBIRD (a Lover).
ALONZO LEXICON (Editor of a Paper).
TWO PHOTOGRAPHIC ARTISTS.
TWO BOYS.
MORTAL PODGERS.

MRS. CRANKY (a Working Woman).
AMELIA MARESNEST.
MISS PENELOPE LEXICON (Authoress of 'Despair,' and other poems).

Cranky (a part of J. L. Toole's) and his wife are at dinner, when they are invaded by Alonzo and Penelope—literary enthusiasts in search of the birthplace of Podgers the Poet. They roam about the room, disregarding the occupants, till Cranky loses his temper; they are succeeded by two photographers and various other persons, all rhapsodising about Podgers and ignoring Cranky. At the end the mortal Podgers (to whom the house had belonged, whence the mistake), appears half tipsy, and the enthusiasts depart. This 'Sketch' is more like a charade than a regular play; but it is laughable, and some of the characters may be made a good deal of, and much 'business' may be introduced.

No. 8.

THE BOOTS AT 'THE SWAN.'

A Farce, by CHARLES SELBY, Esq.

Time in representation, one hour.
Period, the present, or fifty years ago.
Scene I., a Room in an Hotel. Scene II., a Drawing-room.

CHARACTERS.

HENRY HIGGINS.	MISS MOONSHINE.
CAPTAIN FRISKLY.	EMILY (her Sister).
PETER PIPPIN (a Page).	SALLY SMITH (her Housemaid).
JACOB EARWIG (the Boots).	BETTY JENKINS (her Cook).

An amusing and unobjectionable farce. A very good light comedian is required for Friskly: this is a 'patter' part, and cannot be rattled off too quickly. Higgins is a walking gentleman in love with Emily. Miss Moonshine objects to his name, and Friskly comes to the rescue in a thoroughly original manner. Jacob, the boots at 'The Swan' (or whatever the name of the nearest inn may be), is as deaf as a post; and Friskly talks to him in pantomime, which, if well done, is always much applauded. Miss Moonshine, a ridiculous, romantic old woman, given to poetry, is a capital part. A great deal of 'business' can be put into this play—in Miss Moonshine's first entrance, and in her tragic exit with Friskly while Jacob snores; and in the distinct and mysterious exits made by the lady and all her servants while the supposed housebreakers, Friskly and Jacob, are hiding under the table. Higgins comes in, knowing nothing about it; and Miss Moonshine hails him as her preserver, and gives him her sister. Jacob is an excellent low comedian's part.

No. 9. BUSY-BODY. [*Free.*

A Comedy in Five Acts, by MRS. CENTLIVRE.

Time in representation, about two hours and a half. Period, 1709.
Action of the piece extends over two days.

ACT I.	SCENE I.	The Park.
ACT II.	SCENE I.	A Room in Sir Francis Gripe's House.
	II.	Sir Jealous Traffick's House.
	III.	Outside of the same.
	IV.	Charles's Lodgings.
ACT III.	SCENE I. and III.	A Street.
	II. and IV.	Same as Act II. Scene II.
	V.	Same as Act II. Scene I.
	VI.	A Tavern.
ACT IV.	SCENE I.	Same as Act II. Scene III.
	II.	Isabinda's Chamber.
	III.	A Street.
	IV.	Garden, with Gate open.
	V.	Same as Act II. Scene I.
ACT V.	SCENE I.	Ditto.
	II. and IV.	Same as Act II. Scene II.
	III.	Same as Act II. Scene III.

CHARACTERS.

SIR GEORGE AIRY (in love with Miranda).
SIR FRANCIS GRIPE.
CHARLES (his Son, in love with Isabinda).
SIR JEALOUS TRAFFICK.
MARPLOT.
WHISPER (Charles's Servant).

MIRANDA (Ward of Sir Francis Gripe).
ISABINDA (Daughter of Sir Jealous Traffick).
PATCH (Isabinda's Maid).
SCENTWELL (Miranda's Maid).

Sir George Airy is in love with two ladies—with the wit of one whose face has always been concealed by a veil, and with the beauty of another, to whom he has never spoken,

as he thinks: they turn out to be the same lady, Miranda, whose guardian (Sir Francis Gripe) intends marrying her himself, for the sake of her money. She has an excellent scene with Sir George in the first act, in which she makes a very telling exit. Her scenes with her guardian are very comic; he is so certain of her devotion to him that he allows Sir George to have a ten-minutes' interview, and receives a bribe of a hundred guineas for his compliance. Miranda pretends to be dumb; but Sir George talks for both, alternately kneeling at her feet pleading for himself, and jumping up and answering graciously for her. Sir Jealous Traffick has betrothed his daughter to a Spaniard, and keeps her under lock and key, guarded by Patch, who is really devoted to her mistress and Charles, and does not object to flirting with his man, Whisper. This individual confides all his discoveries to his master in a whisper, to the annoyance of Marplot, who is devoured by curiosity, wishes to help every one, but spoils everything he meddles with, not from ill-nature, but stupidity and bad luck. Patch is a good chambermaid's part; her facility for inventing lies is something remarkable. However, Sir Jealous finds her out and turns her out of the house, when she evolves the idea of Charles personating the Spaniard and marrying Isabinda with her father's consent. The gentleman who plays Charles has to speak a few sentences of Spanish. The play is full of comic situations. Like in all the old plays the scenes are constantly shifted, otherwise there are no stage difficulties. Sir George and Charles are light comedians, Sir Francis and Jealous old men, and Marplot a low comedian. This play is a good one for amateurs, not too difficult. There is nothing objectionable in the plot, but a good many sentences will have to be left out. Mrs. Centlivre certainly calls a spade a spade after the fashion of her time.

No. 10.

CAPTAIN OF THE WATCH.

A Farce in One Act, by J. R. PLANCHÉ, Esq.

Time in representation, one hour.
Period, the 17th Century.
Scene I., a Garden; a wall at the back with a door in it.
Scene II., a Drawing-room.

CHARACTERS.

VISCOUNT DE LIGNY (Captain of the Watch).	SERVANTS AND GUARDS.
BARON VANDERPOTTER.	KRISTINA (Niece of the Baron).
ADOLF DE COURTRAY.	KATRYN (her Maid).
OFFICER OF THE WATCH.	

Costumes.—Belgic (or Spanish), in the 17th Century.

This play, which the author calls a farce, but which is deserving of a better name, is very amusing and very well written; but there are two or three difficulties connected with it. In the first scene there must be a practicable wall: the stage has to be darkened gradually until it is quite dark —nothing looks more absurd than to see people groping about in bright gas-light. The dresses are very effective; the girls' dresses are particularly pretty, and their words are most amusing. Katryn is one of the best pert chamber-maid's parts I know of. Baron Vanderpotter is a comic old man. The scene is laid in Brussels; the Captain of the Watch is the *custos morum* of the city, and ought, in justice, frequently to arrest himself. This is one of Charles Mathew's parts. In one of his escapades he hides in the Baron's garden, where he and Adolf (Kristina's lover) are mistaken for each other, which leads to complications. This little play is most laughable from beginning to end.

No. 11. CASTE.

A Comedy in Three Acts, by T. W. ROBERTSON, Esq.

Time in representation, two hours and forty-five minutes.
Period, the present.
Between Acts I. and II. eight months elapse;
between II. and III. twelve months.

Scenes I. and III., poorly-furnished Room; practicable window and blind; practicable railings beyond, and view of street.
Scene II., a fashionable Drawing-room.

CHARACTERS.

HON. GEORGE D'ALROY.	DIXON (Servant).
CAPTAIN HAWTREE (his Friend).	MARQUISE DE ST. MAUR.
ECCLES.	POLLY ECCLES.
SAMUEL GERRIDGE.	ESTHER ECCLES.

The Hon. George d'Alroy marries Esther, daughter of Eccles, a disreputable fellow, given to drink and idleness. The Marquise de St. Maur, George's mother, is very strong on the subject of caste, and naturally views the marriage with horror—Esther and Polly having been ballet-girls, and Polly being engaged to Sam Gerridge, a plumber and glazier redolent of putty. Polly and Sam are capital characters. Polly has to pantomime scenes of ballet—in this case very decidedly *ballet d'action*, imitating a charge of cavalry, &c. Esther is quiet and ladylike, and holds her own even with the grande dame. George is reported killed by the Sepoys; Esther is broken-hearted, but prefers going on the stage again to parting with her baby as the Marquise wishes. Old Eccles has got hold of and spent all the money left by George for his wife's use. This old man is made unneces-

sarily repulsive—he even steals the coral from his baby grandson when he is left alone for a few moments with the child. He usually comes on in a half-drunken state, and in the last act is thoroughly intoxicated. Captain Hawtree is a swell, but a good-hearted one. He and George are light comedians; Sam, low comedian; Eccles, disreputable old man; Dixon has only one line; Esther, lady comedian; Polly, singing chambermaid; and the Marquise, aristocratic old woman. She should be an imposing-looking lady, tall and stout. George is not killed, and reappears with the milk in the last act. This is a touching scene, because so natural; of course it requires good acting. There is no difficulty about the scenery in this piece or the properties, though they include the baby—artificial, of course. There is a complete list of properties and a scene-plot at the beginning of Robertson's plays, which is very convenient. The only difficulty is in getting the books, not 'David Garrick' or 'Ladies' Battle,' but 'Caste,' 'Society Home,' 'Ours,' 'School,' &c. They can only be obtained from Paris or New York (S. French, 38 East 14th Street, Union Square, 1*s.* each); and that being the case, would seem to imply that they should not be acted in England for money without the consent of the late Mr. Robertson's son, at present manager of a theatrical company in the provinces.

No. 12. CHECKMATE.

A Comedy in Two Acts, by ANDREW HALLIDAY, Esq.

Time in representation, one hour and a half. Period, the present
Scene I., Coffee-room in an Hotel.
Scene II., Garden, with entrance to the Hall on one side; Garden-wall and gate (or door) on the other.

CHARACTERS.

SIR EVERTON TOFFEE.
SAM WINKLE (his Groom).
HENRY (Waiter at the Hotel).
PARSLEY (a Gardener).
STRAP (a Stableman).
CHEEKS (a Page-boy).
BOTTLES (a Butler).

MISS CHARLOTTE RUSSE.
MARTHA BUNN (her Maid).
MARY ANN, JANE, MATTIE, } Servants.

A laughable comedy, and a good one to select where there are several beginners desirous of parts. Henry only appears in the first act, so the same actor can take one of the other servants who only appear in the second. The important characters are Sir Everton, Sam, Miss Russe, and Martha Bunn. The work is pretty evenly divided between them. Sir Everton and his cousin Charlotte have not seen each other since they were children, but a marriage has been arranged; the idea strikes each of them to change places with their respective man and maid. All four have to make a quick change of dress during the first act. Sir Everton is dumb with horror at seeing the vulgar creature his betrothed has developed into, but at last discovers the very lady-like maid is his cousin. Charlotte sees through his disguise much more quickly: there is a pretty scene between them when the truth dawns on them. Sam is a good low comedian's part. He and Martha have luncheon in the garden scene. The minor parts are good as far as they go.

No. 13. THE COMING WOMAN. [*Free.*

A Drama in Three Acts.

Time in representation, about an hour.
Period, ten years in advance of the present time.
Scene I., a Waiting-room at a Station on the Pacific Railroad.
Scenes II. and III., a Drawing-room.

CHARACTERS.

TOM CARBERRY.	VICTORINE (her Daughter).
MR. WIGFALL.	WOLVERINE GRIFFIN (her Sister).
THE JUDGE (Mrs. Wigfall).	MRS. BADGER (Collector of Taxes).

This is a burlesque on Women's Rights, the Female Franchise, &c. The scene is laid in America, where Tom Carberry has returned after an absence of ten years. He finds everything changed, and the only pleasing woman he meets is Victorine. His old friend, Wigfall, has to mind the baby while Mrs. Wigfall is the Chief Judge of the district. Mrs. Badger bothers him about rates and taxes, especially one of fifty per cent for the privilege of being a bachelor. Finally both she and Wolverine propose to him. Wolverine is a terrible female; overhearing her *fiancé* making love to Victorine, she insists on his fighting a duel with her. The Judge interferes, and bestows his hand on her daughter. It is, of course, an extravaganza, but it is laughable and easily got up. The date given in the book is 1876, but it should be fixed some years a-head (at least ten) of the date of acting.

No. 14.

COOL AS A CUCUMBER.

A Farce in One Act, by W. BLANCHARD JERROLD, Esq.

Time in representation, fifty minutes.
Period, the present. Scene, a Drawing-room.

CHARACTERS.

OLD BARKINS.	MISS JESSY HONITON.
FREDERICK BARKINS (his Son).	WIGGINS (a Maid).
PLUMPER.	

Plumper was one of Charles Mathew's great parts. The other characters have only to know their words well, Plumper makes the play. He is the individual who is 'cool as a cucumber,' introduces himself into Barkins senior's house, criticises the furniture, changes the positions of the pictures, orders lunch, makes love to the maid-servant, and generally makes himself at home. Frederick and Jessy are a walking lady and gentleman mutually attached; the old man does the stern parent and refuses his blessing, though Plumper constitutes himself the audience and disapproves strongly of this out-of-date proceeding. The play is ended, the curtain descends, Plumper is left in front appealing to the audience against this disgracefully bad finale; when old Barkins relents the curtain goes up again, and the play ends with a comic blessing, Jessy and Frederick kneeling at old Barkins' feet, Plumper standing on a chair behind them and holding his open umbrella over the group. An excellent after-piece, quick and laughable, and easy to get up.

No. 15.

CREATURES OF IMPULSE.

A Fairy Tale, by W. S. GILBERT, Esq.

Time in representation, about three quarters of an hour.
Scene, Exterior of a Country Inn, Country, Trees, &c.

CHARACTERS.

SERGEANT KLOOQUE.	MARTHA (Landlady).
BOOMBLEHARDT (a Miser).	PIPETTE (her Niece).
PETER (a Young Farmer).	A STRANGE OLD LADY.
JAQUES (a Villager).	VILLAGERS.

Costumes.—Alsatian.

The strange old lady is a fairy. To revenge herself on all the other characters, who want to turn her out of the place because she pays no rent, and makes herself generally disagreeable, she bewitches them, and makes each one behave in the manner most displeasing to himself. Thus: Peter is not too brave—he goes on squaring up to every one, even the Sergeant, of whom he is desperately afraid; the Miser has to offer his money to every one, and allow them to take it; the Sergeant has to go ducking and dodging as if to avoid a blow; Pipette, whose characteristic is modesty, has to run about crying 'Kiss me!' to all comers; and Martha has to say, 'Go away! get out of this!' to all her customers. When this is well carried out by each of them, and all at once, it has a very absurd effect. The singing is a great addition. It is altogether an amusing bit of nonsense, and very original. A room in the inn might be substituted for the out-door scene if more convenient.

No. 16. **THE CRITIC.** [*Free.*

A Drama in Two Acts,

By RICHARD BRINSLEY SHERIDAN.

Time in representation, one hour. Periods: 1st, 1779; 2nd, 1588.

ACT I.	SCENE I.	Dining-Room.
ACT II.	SCENE I.	On a Stage—before the Act-drop.
	II.	Tilbury Fort.
	III.	Act-drop.
	IV.	A Wood Scene—a Gothic Chair on carpet in centre.
	V.	Spanish and English Fleets—Sea-fight.

CHARACTERS.

DANGLE.	UNDER-PROMPTER.
SNEER.	PUFF.
SIR FRETFUL PLAGIARY.	MRS. DANGLE.

In the Tragedy.

LORD BURLEIGH.	DON FEROLO WHISKERANDOS.
GOVERNOR OF TILBURY FORT.	SERVANT AND SENTINELS.
EARL OF LEICESTER.	
SIR WALTER RALEIGH.	FIRST NIECE.
SIR CHRISTOPHER HATTON.	SECOND NIECE.
MASTER OF THE HORSE.	CONFIDANTE.
BEEFEATER.	TILBURINA.

Costumes.—1st Part, 18th Century; 2nd Part, Time of Queen Elizabeth.

For amateur management this comedy requires a formidable amount of scene-shifting, and a large company. But it is not quite as bad as it looks, for many of the parts may be doubled; and the nature of the piece being essentially burlesque any short-coming or hitches in the scenery would be pardoned, and might be supposed to be done for effect. Every one knows this laughable satire of Sheridan's

—a really good Puff is indispensable. He has written a tragedy, 'The Spanish Armada,' and he takes Dangle and Sneer to a rehearsal of it. Most of the characters in the Tragedy have only a few lines each. Tilburina is the heroine who goes stark mad in white muslin; the confidante only goes stark mad in white calico. Every word of this play is admirably comic; but it would, perhaps, hardly be appreciated by a small country-town audience. People who are not, as a rule, play-goers, might not understand the comedy, and would not care for, or laugh at, the manager's difficulties.

No. 17. DAVID GARRICK.

A Comedy in Three Acts, by T. W. ROBERTSON, Esq.

Time in representation, one hour and three quarters.
Period, 1742.

Scenes I. and II., Drawing-room in Mr. Ingot's House.
Scene III., Library in Garrick's House.

Action of the piece extends over two days.

CHARACTERS.

DAVID GARRICK.	SERVANTS.
MR. SIMON INGOT (a rich old Indian).	ADA INGOT (Mr. Ingot's Daughter).
SQUIRE CHIVY.	MRS. SMITH.
MR. SMITH, MR. BROWN, MR. JONES, } City Friends.	MISS ARAMINTA BROWN.

Costumes.—Garrick and Chivy wear powder; the City Friends must be showy and vulgar; Ada appears in three costumes.

Like most of the pieces Sothern played in, this is rather a one-part play, though Ingot, Chivy, and Ada have a good deal to do. The scenery and the properties—merely a few

letters—make it very desirable for private representation; but David Garrick requires a really good actor. The stage directions are wonderfully minute, including all the business and the relative positions of the performers on the stage: it is all so clearly expressed that beginners could understand it and avoid a block. The plot is very novel and interesting, the language witty; and the whole plot is not only amusing, but touching and graceful. Mr. Ingot's daughter and heiress is intended to marry her cousin, Dick Chivy, a fox-hunting and drinking squire; but, having fallen in love with Garrick, she objects strongly. Mr. Ingot throws himself on Garrick's generosity and good feeling, and the actor undertakes to cure her of her infatuation; which he does by acting the drunkard, the bully, and the gamester: this (the second scene) is wonderfully effective. The City friends—Mrs. Smith, the mother of seventy children, Araminta, whose wonderful feather he flicks, Jones the stutterer, and Smith—are all scandalised. Ada suffers tortures of shame and grief at the downfall of her idol, but is completely deceived, and orders him out of the house. Chivy, coming in really drunk, lets out the whole thing; and, without knowing it, destroys his own chance. In the third act Ada goes to Garrick's house; her father follows her and overhears Garrick telling her to return and obey her father, which so pleases the old man that he gives his daughter to Garrick, who had loved her before he knew she was Mr. Ingot's daughter, or had given his rash promise. Ada's is a very graceful part; she is soft and tender, and yet spirited. The other two ladies are comic. Chivy is a character part, and, taken by a good low comedian, may be made a great deal of.

No. 18. DEAF AS A POST. [*Free.*

A Farce in One Act (two scenes), by JOHN POOLE, Esq.

Time in representation, one hour. Period, 1820, *or the present.*
Scene I., a Room in an Inn.
Scene II., a Room with a Table laid for Supper.

CHARACTERS.

MR. WALTON (Father of Sophy).	WAITERS.
TRISTRAM SAPPY (engaged to Sophy).	SOPHY WALTON.
CAPTAIN TEMPLETON (Amy's Brother).	AMY TEMPLETON.
CRUPPER (an Hostler),	MRS. PLUMPLY (Landlady).
GALLOP (a Messenger).	SALLY MAGGS (Chambermaid).

Sappy was one of Liston's parts—his catchword is, 'I don't like it!' He is a thoroughly ill-tempered idiot, whose good point is that he is rich, for which reason he is to marry Sophy Walton. His rival, Templeton, comes to the inn, affecting to be deaf as a post, and fixes himself at Sappy's supper-table, much to the indignation of Sappy. He also takes possession of Sappy's bedroom: there should be a flight of six steps at the back of the stage leading to this room, and a glass window through which the interior can be seen. If this is inconvenient it can be omitted. This farce is really laughable, and is the sort of thing to fetch the gallery; at the same time there is nothing objectionable in the plot or coarse in the dialogue. Sally Maggs is a chattering chambermaid; she, Sappy, and Templeton, have the best parts.

No. 19. DEAREST MAMMA.

A Comedietta in One Act, by WALTER GORDON, Esq.

Time in representation, one hour.
Period, the present. Scene, a Drawing-room.

CHARACTERS.

HARRY CLINTON.	MRS. BREEZELY FUSSELL.
NETTLE CROKER.	EDITH CLINTON.
BROWSER.	MRS. HONEYWOOD (a Widow).
JONES (the Butler).	

Harry and Edith are bride and bridegroom, Mrs. Fussell is dearest mamma. She sets every one by the ears, tries to turn Browser (Harry's uncle—good old-man's part) out of the house, and causes all the servants to give warning. Mrs. Honeywood has a good scene with Croker, a woman-hater—she tries to make him propose to her. Old Browser finally rids the house of dearest mamma by making up a match between her and Cousin Towzler, who does not appear. Very easy to get up, and not beyond the reach of beginners.

No. 20. DELICATE GROUND.

A Comic Drama in One Act, by CHARLES DANCE, Esq.

Time in representation, one hour. Period, 1793.
Scene, a Drawing-room in Paris. Action of the piece, one day.

CHARACTERS.

CITIZEN SANGFROID. | ALPHONSE DE GRANDIER. | PAULINE.

Costumes.—Time of the French Republic.

A most easily-got-up play, presenting no difficulty of dress or scenery, and requiring only three actors; but those

three should be good ones. There are few plays better written, more interesting, or more sure to please, than this. Sangfroid's name gives the idea of his character; he is not even excited when Pauline, his romantic and high-flown wife, fancies herself in love with a former admirer, Alphonse, a Royalist like herself; and, like herself, silly and fanciful. The play verges on 'delicate ground,' and if the part of Alphonse is played at all in earnest it makes this too obvious, and spoils the effect of the play. Alphonse is meant to be frivolous, and Pauline's attachment to him is chiefly assumed in order to rouse her husband from his calm. She does not succeed; he shows himself willing—eager to obtain a divorce for her, and to marry her to Alphonse. She is extremely piqued at his conduct, and finds out that she is devotedly attached to him, and does not care a rush for Alphonse, who is equally eager to renounce her.

No. 21. DONE ON BOTH SIDES.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, one hour.
Period, 1850, or the present. *Scene, a Parlour.*

CHARACTERS.

MR. WHIFFLES.	MRS. WHIFFLES.
MR. JOHN BROWNJOHN.	LYDIA.
MR. PYGMALION PHIBBS.	

The original cast was a very strong one—F. Mathews, Charles Mathews, and Buckstone. Whiffles and his wife pretend to be rich and to have numerous servants, while in fact they do all the work themselves. They are anxious to marry their daughter Lydia, and succeed in securing Brownjohn. Pygmalion they treat with contumely, make him

wait at table, &c. He turns out to be Lydia's wealthy godfather, a veterinary surgeon, whose chief object in life seems to be to say the name of his occupation. There is a dinner-scene. All the characters are good and require good acting, as an hour is rather long to keep up the interest in a farce. There is ample scope for introducing 'business.'

No. 22. THE DOWAGER.

A Comedy in One Act, by CHARLES MATHEWS, Esq.

Time in representation, an hour and a quarter.
Period, about 1790.
Scene, Drawing-room, open at the back, leading to a garden.

CHARACTERS.

LORD ALFRED LYNDSAY.	THE DOWAGER COUNTESS OF TRESILLIAN.
SIR FREDERICK CHASEMORE.	LADY BLOOMER (Niece of the Countess).
EDGAR BEAUCHAMP.	MARGARET BEAUCHAMP (Edgar's Sister).
SERVANT.	

Costumes.—Early part of French Revolution. Powder.

Charles Mathews wrote the character of Lord Alfred for himself, which means that it is an excellent light comedian's part—very quick and lively. The play depends on him and the Dowager—a lady who recalls Kate O'Brien in 'Perfection,' young, pretty, and arch. The scene takes place at Lady Bloomer's house. She had invited a number of friends and meant to get up theatricals, when she receives a letter to say her aunt (whom she has never seen) is coming to pay her a visit. She gets rid of her friends, except the Beauchamps, and gives up the theatricals under the mistaken idea that her aunt is old and prim. Sir Frederick Chasemore

(Miss Beauchamp's adorer), by way of a joke, concocts a plan of getting an actress to personate the Dowager. The latter arrives before she is expected, finds out this plot, and carries it on on her own account, and greatly to her own amusement. Edgar is the very shy lover, who can only blush when the object (Lady Bloomer) is present. Sir Frederick is an over-bold suitor by way of contrast. Lord Alfred and the Dowager have some excellent scenes. No properties and no difficulties of any sort. An excellent play for amateurs.

No. 23. A FAIR ENCOUNTER.

A Comedietta in One Act, by C. M. RAE, Esq.

Time in representation, about half an hour.
Period, the present. Scene, Lady Clara's Boudoir.

CHARACTERS.

LADY CLARA ST. JOHN. | MRS. CELIA GRENVILLE.

A pretty little play for two ladies. There is a musical version of it called 'My New Maid.' The plot is that Mrs. Grenville's brother has fallen in love with Lady Clara, a lively young widow; and the sister, being anxious to find out the disposition of Cyril's *fiancée*, goes to her house in the character of lady's maid. She makes a very indifferent servant, and betrays that she can play the piano, sing French songs, and speak Italian. A note from Mr. Grenville informs Lady Clara who her new maid is, and she takes her revenge for having been privately inspected by tormenting her future sister-in-law with great ingenuity. This play requires nothing but good acting, and could be got up, on an emergency, in a few hours.

No. 24.

FITZSMYTHE OF FITZSMYTHE HALL.

A Farce in One Act,

By J. MADDISON MORTON, Esq.

Time in representation, about three quarters of an hour. Period, the present. Scene, Gothic Apartment, with old Portraits of men in armour, &c. Oriel window.

CHARACTERS.

FITZSMYTHE OF FITZSMYTHE HALL.	2ND CRICKETER.
FRANK TOTTENHAM (a young Farmer).	BOY (Small and Common).
GREGORY (a Footman).	MRS. FITZSMYTHE.
1ST CRICKETER.	PENELOPE (their Daughter).

Fitzsmythe's real name is Snoggins; he has bought the property and assumed the name of the ancient house. This is a good low comedian's part. Frank (in love with Penelope) comes disguised as the last of the old line. A lively light comedian should take this *rôle*. Gregory is a low-comedy servant with a west-country accent. The cricketers have only line parts, and the little boy chiefly howls. Mrs. Fitzsmythe is a capital old woman, and Penelope is neither insipid nor vulgar, like most farcical young ladies. This is really an amusing farce, but the prompter has no light task if he undertakes all the smashes and crashes, cricket-ball thrown on the stage, shouting, and tally-ho-ing. The number of properties is formidable, and includes a dead turkey-cock and a family tree—a long strip of parchment on rollers. Fitzsmythe appears in three costumes: 1st. shooting-coat, &c.; 2nd. yeomanry jacket; 3rd. cricketing flannels, showy striped shirt, &c., and a puffed face. His wife appears first in a cotton gown and holland apron, then in a tartan dress and a turban with feathers. Though troublesome, all these changes, and the oak-panelled room, make this farce effective.

No. 25. THE FOOL'S REVENGE.

A Drama in Three Acts, by TOM TAYLOR, Esq.

Time in representation, about two hours. Period, 1488.

ACT I. SCENE. A Loggia opening on Gardens, which are illuminated — View of Faenza — Moonlight.

ACT II. SCENE I. A Room hung with Tapestry.
II. A Street near the Church of San Stefano.
III. Exterior of Malatesta's Palace—A Window on First Floor, with a Balcony: practicable.

ACT III. SCENE. A Room ornamented with Arabesques.

Action of the piece extends over two days.

Costumes, Italian. Time of Raphael.

CHARACTERS.

GALEOTTO MANFREDI (Lord of Faenza).
GUIDO MALATESTA (an old Condottiore).
BERTUCCIO (a Jester).
SERAFINO DELL' AQUILA (Poet).
BALDASARE TORELLI, GIAN MARIA ORDELAFFI } Nobles.
BERNARDO ASCOLTI (a Florentine Envoy).
ASCANIO (a Page).

FRANCESCA (Wife of Manfredi).
GINEVRA (Wife of Malatesta).
FIORDELISA (Daughter of Bertuccio).
BRIGITTA (Bertuccio's Servant).

This powerful and interesting play is quite beyond the range of ordinary amateurs. An actor with a very unusual amount of force and passion is required for Bertuccio, the despised and deformed jester. To revenge himself on Guido Malatesta, who had robbed him of his wife, he persuades the lord of Faenza that he loves Ginevra, Malatesta's wife, and assists him in a plot to carry her off. Guido, suspecting danger, has sent his wife to his strong castle at Cesena. Fiordelisa, Bertuccio's daughter, is carried off in her stead, Bertuccio helping. The stage is quite dark during this scene—Act II., Scene III. In the last act the Duchess (brought there by Bertuccio out of hate to the

Duke) poisons a flagon of wine, which is taken into the inner room, where are Manfredi and, as they think, Ginevra. Manfredi drinks it and dies. Bertuccio discovers that it is his own daughter whose destruction he has been compassing. A situation so tragic calls for an intensity of passion not often to be met with. Francesca requires a lady-tragedian of considerable power, while Fiordelisa is an exquisitely tender creation. The scenery is lovely, but could only be managed by amateurs when having the use of a regular theatre. The dresses are most effective, and belong to a period not very often represented. It would be useless to attempt this play without a very strong company, a well-appointed theatre, and a great many more rehearsals than amateurs usually content themselves with.

No. 26. FOLLOW THE LEADER.

A Comedy in One Act, by C. M. RAE, Esq.

Time in representation, one hour. Period, the present. Scene, a Drawing-room.

CHARACTERS.

MR. HENRY WILSON.	AMELIA BARRINGTON (a young Heiress).
CONSTANCE (Mrs. Neville).	FANNY (Mrs. Neville's Maid).

The success of the piece depends on Constance, one of Mrs. Stirling's parts. Mr. Wilson must be intensely commonplace. Constance makes up a match between him and Amelia by inventing some wonderful romances about him, which he (being utterly unconscious of) makes more thrilling by his unemotional demeanour. Every woman falls in love with him according to Mrs. Neville, and Amelia follows the leader. A play like this, without dresses or scenery, requires lively acting. There is no other difficulty about it.

No. 27. ## GLASS OF WATER.

A Comedy in Two Acts from Eugène Scribe,
adapted by W. E. SUTER.

Time in representation, one hour and three quarters.
Period, 1704.
Scene I., Saloon in St. James's Palace.
Scene II., Another Room, with Balcony at back.

CHARACTERS.

LORD BOLINGBROKE.
ARNOLD VAVASOUR.
MARQUIS DE TOISY (Louis XIVth's Envoy).
MUSGRAVE, } Gentlemen of the
LOVEGROVE, } Court.
MARSHAM (in the Queen's Household).
QUEEN ANNE.
DUCHESS OF MARLBOROUGH.
ALINA CHURCHILL (Cousin of the Duchess.)
ABIGAIL (a Servant in the Queen's Household).

Costumes should be very handsome. Time of Queen Anne.

This play had had considerable success in its French and German versions. The plot is interesting, but the comic element is rather small: it consists in the loves of the two silly young courtiers for Abigail; each of them bribes Marsham to assist him in his suit. Marsham takes the money and marries the young woman himself. Bolingbroke and the Duchess of Marlborough are pitted against each other; the wily statesman succeeds in overthrowing the power of Anne's favourite friend. Arnold and Alina are two young lovers; the Queen takes a considerable interest in the young man, so does the Duchess, which leads to complications. The ladies have all good parts. Alina is tender, Abigail saucy, the Duchess haughty, and Queen Anne uncertain,—perhaps the most interesting of all to an actress. This piece requires good acting, or it might drag and be rather heavy. There are no technical difficulties, and the same scene would do throughout.

No. 28. GOOD-FOR-NOTHING.

A Comic Drama in One Act, by J. B. BUCKSTONE, Esq.

Time in representation, forty minutes.
Period, the present. Scene, a Room in a Cottage.

CHARACTERS.

TOM DIBBLES (a Gardener).	YOUNG MR. SIMPSON.
HARRY COLLIER (a Railway Fireman).	SERVANT.
CHARLEY (a Carpenter).	NAN.

Nan, a young girl adopted by Tom and Harry, is the good-for-nothing who, at the end, turns out be good for a great deal. She is a hoiden, given to hop-scotch and games with the street boys: she comes on with her frock torn, one boot unlaced, &c.; but she resolves to amend her ways, to please Charley, and tidies herself up—washes her hands, brushes her hair with a shoe-brush—'better than none,' and makes herself look nice. She gets some money by saving a child from drowning, which she gives up to save her fathers, Tom and Harry, from being arrested for failing to pay their rent. Tom and Harry are also excellent characters; Tom beginning his speeches quietly, 'speaking to you like a father,' and ending in strong language (Mr. Buckstone played this part); Harry, beginning in a rage and ending quietly. Very easy to get up, and altogether a capital play for amateurs, and although it is not a 'dress' play, neither are the actors in their own costumes. This helps a play to 'go.'

No. 29. # HAPPY MAN!

An Extravaganza in One Act (three scenes),
By SAMUEL LOVER, Esq.

Time in representation, fifty minutes. *Period, about* 1820.
Scenes I. and III., Audience Hall of the Rajah.
Scene II., Scene in India—Ruins of Temple, and Fountains.

CHARACTERS.

RAM RUSTI (the Rajah).	RUN-PHASTER (a Courier).
FOXI-FUM (his Minister of State).	TWO BEARERS.
SKI-HI (an Astrologer).	KO-KET (the Rajah's Daughter).
PADDY MURPHY (an Irishman).	SING-SMAHL (the Ranee).

Action of piece extends over three days.
Costumes.—Indian robes. Murphy as an English Soldier.

The happy man is Paddy Murphy; the Rajah is told that he will have no relief from his fit of melancholy till he can obtain the shirt of a happy man. A good many misfortunes happen to Pat, still he is happy; but when the guards seize his shirt, which he refuses to give up, it turns out to be only a frill. This piece entirely depends on the exertions of Pat; with a good Pat it is very amusing. Ko-ket has a pretty little part and a charming costume. The dresses of the Indian court are very effective. The first scene may be made a gorgeous *spectacle*, the procession headed by the boys with peacock-fans, &c.; and any detail of Eastern magnificence can be introduced with good effect. Pat has two good songs, which he accompanies upon the drum. The scenery of the second scene is rather difficult, and a palanquin is introduced.

No. 30. **HEIR-AT-LAW.** [*Free.*

A Comedy in Five Acts,

By GEORGE COLEMAN the Younger.

Time in representation, about two hours. Period, 1790.

ACT I.	SCENE I.	An Apartment in Lord Duberly's House.
	II.	A Room in the 'Blue Boar' Inn.
ACT II.	SCENE I.	Lodgings of Miss Dormer.
	II.	A Room in the 'Blue Boar' Inn.
ACT III.	SCENE I.	A Room in an Hotel.
	II.	An Apartment in Lord Duberly's House.
	III.	Another Room in the same House.
	IV.	Ditto.
ACT IV.	SCENE I.	Lodgings of Miss Dormer.
	II.	A Street.
ACT V.	SCENE I.	A Street. (This Scene is often omitted.)
	II.	Apartment in Lord Duberly's House.
	III.	Miss Dormer's Lodgings.

CHARACTERS.

DANIEL DOWLAS (*alias* Baron Duberly).
DICK DOWLAS (his Son).
DOCTOR PANGLOSS.
HENRY MORLAND.
STEDFAST.
ZEKIEL HOMESPUN.
KENRICK.

JOHN (a Servant), and TWO WAITERS.

DEBORAH DOWLAS (*alias* Lady Duberly).
CAROLINE DORMER.
CICELY HOMESPUN (Sister to Zekiel).

This play may be performed in three acts, and most extensively cut. There are about six scenes required. It is a troublesome piece to put on the stage, and part of the plot is rather objectionable; but it has always been a popular play, and Dr. Pangloss is one of the best-known characters in dramatic literature. Lord Duberly, the ex-grocer (sud

denly become a lord) and Lady Duberly are excellent. Each gives the Doctor 300*l.* a-year to educate Dick Dowlas, their son and heir. Dick gives him the same sum to leave him alone. The parts of Stedfast and Morland can be cut greatly. Zekiel Homespun is a country bumpkin from Somersetshire; Kenrick, an Irish servant. The chief objections to this play are its length and the constant changes of the scene.

No. 31. HAPPY PAIR.

A Comedietta in One Act, by S. THEYRE SMITH, Esq.

Time in representation, forty minutes. Period, the present. Scene, a Breakfast-room.

CHARACTERS.

MR. HONEYTON. | MRS. HONEYTON.

Mrs. Honeyton is discovered at breakfast, arranging a bouquet of roses. Mr. Honeyton comes down in a very bad temper and tosses her roses into the slop-basin. They are a newly-married couple, and he is beginning to get tired of it; but she brings him to a better state of mind by adopting his own line of conduct: in one part she mimics his words and attitude,—a very good bit. This is a capital little piece for a light comedian and a lady comedian. Of course it requires good acting, but it is one of those slight sketches that can be given quite as well by amateurs as by professionals. Hardly any properties and no stage management required.

No. 32. ## HELPING HANDS.

A Drama in Two Acts, by TOM TAYLOR, Esq.

Time in representation, two hours and five minutes.
Period, the present.
Scene I., an Attic-room in a London Lodging-house.
Scene II., Library at Lord Quaverly's House.

CHARACTERS.

LORD QUAVERLY (Musical Enthusiast).
THE HON. CALVERLY HAUTBOIS.
LORENTZ HARTMANN.
JOHN MERTON (Doctor).
ISAAC WOLFF, LAZARUS SOLOMON } Jews, Valuers and Appraisers.
WILLIAM RUFUS *alias* Shockey, (Shoe-black).

MARGARET HARTMANN.
MRS. BOOTY (Landlady).
'TILDA (Maid-of-all-work).

Lorentz Hartmann is a violinist, once of the Opera, but now old, poor, and blind, with no possessions but his Stradivarius and his daughter, Gretchen. His affections are divided between them, but love for his daughter triumphs in the end; and he is willing to part with his 'alter Strad' to get money to take her to a warm climate. The struggle is really pathetic. This part requires an actor of considerable force, and he should not only be able to talk German, but to talk English with a German accent—things which do not always go together. As his hands are crippled with rheumatism he does not play the violin—fortunately, as it would greatly add to the difficulty of casting this part if he did, and as it stands it would not be easy to find an effective amateur Hartmann. Margaret is an angel in the attic—a gentle, interesting character, that only requires to be played in a sympathetic manner. Mrs. Booty is the usual grasping lodging-house woman, who sells up her lodgers and em-

ploys Wolff and Solomon—two repulsive but necessary individuals. 'Tilda is a most amusing character; though 'workus' bred, she is kindhearted and staunch, and has her own (rather peculiar) ideas of honesty. The 'helping hands' belong to her, to Merton (a doctor, in love with Margaret), and to William Rufus, who has been a 'workus,' a thief, and a variety of other things, but is now a converted shoe-black. This is a good part for a low comedian. Lord Quaverly is *fanatico per la musica;* the Stradivarius falls into his hands, but he makes a present of it to the Doctor for curing his only child; and so the fiddle comes back to its original owner. His lordship's brother, Hautbois, has a rather unpleasant *rôle*,—a young man of fashion, attracted to the Hartmann's garret by the beauty of Margaret, and getting well snubbed for his pains. However, he ends well, and so does the play. There are no difficulties of scenery, and few properties; among them a fiddle, a bust of Bach, and a portrait of Beethoven, or some one that will pass for him.

No. 33. ## HE'S A LUNATIC.

A Farce in One Act, by FELIX DALE, Esq.

Time in representation, forty minutes. Period, the present. Scene, a Drawing-room.

CHARACTERS.

MARCH HARE (a young Artist).	ARABELLA HANWOOD.
SIR GUY TROTTER, K.C.B.	HATTER (her Maid).
RUGGLES (a Housebreaker).	

Mrs. Hanwood, a rich young widow, is dying for a sensation; March Hare supplies her with one, by getting into her house and pretending to be a lunatic. Although extremely frightened she takes a fancy to the artist, who is

young and handsome, and very fascinating in his lucid intervals. He protects her from Ruggles, a very peaceable housebreaker, and delivers her from what she dreads even more—a prolonged visit from her suitor, Sir Guy Trotter, a dreadful old bore. Finally, March Hare confesses his madness was all assumed, and gains the hand of the fair widow. Some of his pranks are amusing, and may be made a good deal of. None of the characters are stupid; and the farce altogether is lively, unobjectionable, and very easy to get up.

No. 34. THE HONEYMOON. [*Free.*

A Comedy in Five Acts, by JOHN TOBIN.

Time in representation, two hours and fifteen minutes; when played in Three Acts, one hour and forty minutes.

ACT I.	SCENE I.	A Street in Madrid.
	II.	A Room in Balthazar's House.
ACT II.	SCENE I.	A Cottage.
	II.	A Room in Balthazar's House.
	III.	The Picture-room.
	IV.	The Cottage.
ACT III.	SCENE I.	An Inn.
	II.	Apartment in the Duke's Palace.
	III.	An Inn (sometimes omitted).
	IV.	The Cottage.
ACT IV.	SCENE I.	The Inn (sometimes omitted).
	II.	A Wood.
	III.	A Rural Scene.
ACT V.	SCENE I.	The Cottage.
	II.	A Wood.
	III.	Apartment in the Duke's Palace.

Action of the piece extends over one month.

CHARACTERS.

THE DUKE OF ARANZA.	LAMPEDO (an Apothecary).
COUNT MONTALBAN.	
CAPTAIN ROLANDO.	JULIANA, VOLANTE, ZAMORA, } Daughters of Balthazar.
SIGNOR BALTHAZAR.	
CAMPILLO, JAQUEZ, } Servants to the Duke.	HOSTESS.
LOPEZ (a Rustic).	

Costumes.—Spanish, 16th century.

When this comedy is played in three acts (a course to be commended) the parts of Lampedo and the Hostess are omitted. This includes Scene III. of Act III., and Scene I. of Act IV. 'The Honeymoon' is one of the very best plays that ever was written: it is witty without being coarse; both plot and dialogue must please the most fastidious; the sole objection any one could find is that one of the ladies—Zamora—must wear a page's dress. The scenery is not so difficult as it appears at the first glance, but eight different scenes are required; and though there is nothing at all complicated in any one of them, still that necessitates a good deal of scene-shifting. 'The Honeymoon' is rather an undertaking, but one that will amply repay the *impressario*. There is nothing very formidable for any of the performers, and the play is so exquisitely written throughout that even the minor characters have words well worth studying. The plot is something like 'The Taming of the Shrew.' The Duke marries Juliana, a proud young woman; then he, very untruthfully affirming that he is only a peasant, makes her live in a cottage and wait on him and his rustic friends. She gives him her mind with a good deal of vigour several times, shakes up his jug of wine, and tosses the chairs at his friends instead of handing them. She escapes from the cottage, and greatly alarms Jaquez, the Duke *pro tem.* (an excellent low comedian's part), who does not dare to interfere, as the real Duke has followed her and insists on her

return to the cottage for one month. By the end of that time she is all meekness, and he declares his real rank. Volante, gay and mischievous, and Zamora, tender and impassioned, form an excellent contrast. Captain Rolando, a soldier who has forsworn love, falls a victim to Zamora; and there are capital scenes between Volante and her lover, Count Montalban.

No. 35. **THE HUNCHBACK.**

A Comedy in Five Acts, by J. SHERIDAN KNOWLES.

Time in representation, about two hours. Period, 1660.

ACT I.	SCENE I.	A Tavern.
	II.	A Garden before a Country House.
ACT II.	SCENE I.	Garden with two Arbours.
	II.	A Street.
ACT III.	SCENE I.	A Drawing-room.
	II.	Room in Master Heartwell's House.
ACT IV.	SCENE I.	Room in the Earl of Rochdale's.
	II.	Banqueting-room.
ACT V.	SCENE I.	Corridor.
	II.	Banqueting-hall, decorated.

CHARACTERS.

MASTER WALTER (the Hunchback).
SIR THOMAS CLIFFORD.
MASTER WILFORD (Lord Rochdale).
LORD TINSEL (his Friend).
MODUS.
MASTER HEARTWELL (Helen's Father).
GAYLOVE, and one or two Friends.
FATHOM (Master Walter's Servant).
THOMAS (Master Heartwell's Servant).
STEPHEN (Sir Thomas Clifford's Servant).
WAITER and SERVANTS.

JULIA.
HELEN.

Action of the piece extends over a couple of months.

There appear to be a great many characters in this play, but several of them have scarcely anything to do; thus, Gay-

love and his friends only appear in the first scene; Heartwell only says a few sentences in Act II., Scene I.; the servants (except Fathom, who has a good part) speak a few words; and Lord Tinsel, though a good character as far as he goes, only comes on in two scenes; so that some of these parts may easily be doubled. The scenes between Modus and his cousin Helen are most comic—he is a shy student, deep in Ovid's 'Art of Love,' but Helen proves the better teacher. These scenes are sometimes given by themselves, as an after-piece. The Hunchback is of course the leading character in the play, and it requires a good actor to give his quick, irritable temper, his tender love for his daughter, and his sensitiveness on the subject of his deformity. He has brought up Julia as his ward, and brought her up in the strictest seclusion in the country. When she comes up to town as the affianced wife of Clifford (whom the Hunchback takes a fancy to because of his spirited behaviour in a tavern brawl, with which the play commences) the whirl of gaiety turns her head for a time, she treats her lover badly, he in turn rejects her, and in a fit of despair she accepts Lord Rochdale. From the moment she does so she repents, and Clifford coming as Lord Rochdale's secretary has ample opportunity of finding out the real state of her heart. At the last moment the Hunchback comes to the rescue, declares himself to be her father and the true Lord Rochdale, and sends Master Wilford away without wife or title. Though by no means an interesting character, one cannot help feeling he is rather badly treated among them. Julia and Clifford require very good acting. This is not a difficult play to get up, for a five-act comedy; there are not many scenes, and no properties, except some letters, deeds, and a book; but Master Walter, Clifford, Modus, Julia, and Helen, must all be good.

No. 36. ## HUSBAND TO ORDER.

A Serio-comic Drama in Two Acts,

By JOHN MADDISON MORTON, Esq.

Time in representation, one hour and twenty-six minutes.
Period, 1806.
Scene I., Drawing-room in Elise's House.
Scene II., Drawing-room at the Château de Beaupré.
Action of the piece extends over two years.

CHARACTERS.

BARON DE BEAUPRÉ.	JOSEPHINE (the Baron's Niece).
PIERRE MARCEAU.	ELISE (the Baron's Ward).
ANATOLE LATOUR (a Lawyer).	MADAME PHILLIPEAU.
PHILLIPEAU (a Farmer).	
SERVANT.	

Costumes.—Time of Napoleon I.

Pierre Marceau, a man of the people, has become a Colonel in Napoleon's army, and has purchased the estates of Beaupré, forfeited to the nation. The Baron (a capital 'old man's' part) is therefore anxious for a marriage between Pierre and his niece, Josephine. The young lady is aristocratic; she consents under pressure; but on meeting Pierre's relations, the Phillipeaus, on her wedding-day, she is so horrified by their hearty country ways that she is rude to them, and snubs her bridegroom, who takes himself off to the wars again in a huff, having previously placed the estates of Beaupré at Josephine's disposal. In the second act, two years later, he thinks better of it, and comes back under the name of an imaginary brother, Henri Marceau, Pierre being supposed to have been killed in battle. He finds his widow mourning his loss very sincerely, her haughty temper is subdued, and she and Madame Phillipeau are the best of

friends. She breaks down while reading a last letter from Pierre, and a reconciliation follows. Phillipeau and his wife have capital comic *rôles*. Anatole is a shy young lawyer, who, to please Elise, turns soldier, or pretends to do so, and appears in the second act in uniform, with a patch over his eye and his arm in a sling, and manners supposed to be military. Elise is a laughing hoiden, a good deal toned down after the two years' interval. There are no stage difficulties about this play, very few properties, the parts are all good (it is quite an 'all-round' play), and the dresses are pretty. All the characters are comic except Josephine and Pierre. It is essential that he should look like a soldier, and it must be borne in mind that Josephine certainly falls in love with him at first sight.

No. 37. ICI ON PARLE FRANCAIS.

A Farce, by T. J. WILLIAMS, Esq.

Time in representation, about three quarters of an hour.
Period, the present.
Scene, a Lodging-house Parlour.

CHARACTERS.

MAJOR REGULUS RATTAN.	MRS. SPRIGGINS.
VICTOR DUBOIS.	ANGELINA (their Daughter).
MR. SPRIGGINS.	JULIA (Wife of Major Rattan).
	ANNA MARIA (Maid-of-all-work).

Spriggins determines to make money by turning his house into lodgings, to the indignation of his wife, daughter, and Anna Maria. To make them more attractive he hangs up the notice, '*Ici on parle Frnçais*,' and studies 'French before Breakfast.' When a young Frenchman does apply for them the result may be imagined. This is a very good

farce, amusing, and unobjectionable, not so troublesome about properties as most farces, the chief objection to it being that it is rather well known. Spriggins is a good low comedian's part, Rattan is a noisy fire-eater, and Victor must have a good French accent, both for his French and English. Mrs. Spriggins, a descendant of the De Pentonvilles, is a good character.

No. 38.

IF I HAD A THOUSAND A-YEAR!

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, one hour and fifteen minutes.
Period, the present.
Scene, a Breakfast-room.

CHARACTERS.

MR. PADDINGTON GREEN.	MRS. PADDINGTON GREEN.
MR. PERCY CHAFFINGTON.	JULIA (her Sister).
MR. PAUL CHESTERTON.	MAID-SERVANT.
CLERK TO CHAFFINGTON.	

A capital farce, one of the best. Paddington Green is an excellent light comedian's part, one of Charles Mathews'; the success of the piece depends on him. But the other parts are fairly good, except the clerk and maid, who have line parts. Paddington Green is a clerk at Somerset House; he is always wishing for 1000*l.* a-year, and is persuaded by Chaffington to speculate in Buffaloes and Hongkongs. Chaffington is an M.P. plotting for office; Paul Chesterton is a lover, Julia being the object. A small child (Green's little boy) is introduced, but may be omitted and merely alluded to. This farce is amusing and unobjectionable; it is remarkably easy to manage.

No. 39.

INFATUATION.

A Drama in Four Acts, by SIR CHARLES YOUNG, Bart.

Time in representation, about an hour and a half.
Period, the present.
Scene I., Dining-room in the Château de Lignerolles.
Scene II., the Park Wall at back, with Gate, Chapel, &c.
Scenes III. and IV., Salon in the Château de Lignerolles.
Action of the play extends over one year.

CHARACTERS.

HENRI DE LIGNEROLLES.
LAGRANGE (his Father-in-law).
PRINCE DE MIRÉ.
COMTE DE GIVRY (Nephew of the Prince).
CHASSEUR.
JUGE DE PAIX.
CHARLES (a Servant).
ÉTIENNE (a Servant).

LOUISE DE LIGNEROLLES (Wife of Henri).
CÉCILE (Comtesse de Givry).
MARIE (a Child of about six).
JOSEPHINE (Marie's Bonne).

The plot of this play verges on delicate ground; the infatuation is that of Henri de Lignerolles for Cécile, the wife of the Comte de Givry. Louise discovers their secret, and it is her noble conduct in screening her husband and trying to win him back that gives its strong interest to this piece. Their little child, Marie, in her efforts to learn to read writing, unconsciously betrays her father by spelling out a note of his to Cécile appointing a meeting. They meet at the end of the park near the chapel (Scene II.); Louise joins them, appeals to her husband's better feelings, and prevails. This is a very powerful scene. For nearly a year they see no more of each other, when evil chance once more throws Henri beneath the spell: Cécile is a queen of song, and he is as infatuated as ever. The Comte de Givry becomes jealous, and Cécile flies to Henri—whose wife is on a visit to her father. Louise, however, returns unexpectedly, and the Comte de Givry follows his wife. The *imbroglio* can only end in one way—the men fight and

Henri is shot. This play is far too tragic to be attempted by any but actors of proved skill. The part of Louise has been made celebrated by Mrs. Monckton; Cécile plays an unpleasant but important *rôle;* Henri de Lignerolles and the Comte de Givry are also very telling parts: but the former has a great deal the most to do, the Comte only appearing at the end of the third act and in the fourth. The other characters are slight. Charles and Josephine, the usual servants, who explain the family in the first act; Étienne may be left out; the Juge de Paix and Chasseur have line parts. The Prince de Miré is merely an ardent sportsman, with whom the Comte and Comtesse de Givry are staying, and he and Cécile follow a stag into the de Lignerolle's park, and so gain an introduction to the family. Lagrange, a returned exile, is stern and silent, his chief characteristic being his love for his daughter. The scenery is simple (the first, third, and fourth scenes may be the same room), and there are no difficulties of management.

No. 40. THE JACOBITE.

A Comic Drama in Two Acts, by J. R. PLANCHÉ, Esq.

Time in representation, one hour and twenty minutes.
Period, 1745.
Scene I., Parlour of a Public-house.
Scene II., Drawing-room in an old English House.
Action of the piece, two days.

CHARACTERS.

SIR RICHARD WROUGHTON.	LADY SOMERFORD.
MAJOR MURRAY.	WIDOW POTTLE.
JOHN DUCK.	PATTY POTTLE (her Daughter).

Costumes.—Time of George II.

A play remarkably well suited to amateurs, calling for no great amount of histrionic power. The plot is interesting

and unobjectionable; the dresses are pretty. There must be a practicable chimney in the second scene, down which John Duck tumbles at the right moment, just when the villain of the piece (Sir Richard, of course—villains always have several *r*'s in their names) is going to burn the pardon of Edward Murray the Jacobite. Sir Richard wishes to gain the hand—or, at all events, the lands—of his cousin, Lady Somerford; but fails also in this attempt, the lady being true to her Jacobite lover. John Duck, servant lad at 'The Crooked Billet,' is a capital low comedian's part; Patty, his sweetheart, wears a pretty tucked-up chintz dress, and may make a good deal out of her words. Mrs. Pottle is a screeching and scolding village landlady. A servant, a corporal, and one or two soldiers, are also required.

No. 41. JENNY LIND AT LAST!

A Comedietta in Two Scenes, by ANGUS B. REACH, Esq.

Time in representation, about half an hour.
Period, 1850.
Scene I., Interior of Students' Tavern in Heidelberg.
Scene II., Room in an Hotel.

CHARACTERS.

BARON SWIGITOFF BEERY.	STUDENTS.
MR. LEATHERLUNGS (Jenny's Papa).	
MR. GAG (a London Manager).	JENNY LEATHERLUNGS (*alias* Lind).
LANDLORD.	

Costumes.—Blouses, Students' Caps, and Badges.

Jenny Leatherlungs is mistaken for Jenny Lind, and fêted by the students and besieged by the manager. It is an amusing little trifle, depending on the exertions of Jenny. It might be altered, and the name of Patti or any

other *diva* of the day substituted for Jenny Lind. The first scene would be more picturesque if placed in one of the students' gardens at Heidelberg, with lamps fastened to the trees, and torches. Any number of songs may be introduced. The Baron—which may be made a good part—and Jenny must sing well. The other parts are slight. There is a triangular duel at the end. The whole thing is quite a sketch, almost like a superior sort of charade, and for that reason very well suited to amateurs.

No. 42. JOHN DOBBS.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, forty minutes.
Period, the present. Scene, a Drawing-room.

CHARACTERS.

SQUIRE FALLOWFIELD.	JOHN (a Servant).	
MAJOR FRANKMAN.		
PETER PATERNOSTER.	MRS. CHESTERTON,	Daughters of the Squire.
JOHN DOBBS.	LUCY,	

Squire Fallowfield and his family have always declined to make the acquaintance of John Dobbs, a farmer's son. He picks the old Squire out of a ditch and gains admission to the house as a doctor. He turns out to be an Admirable Crichton: he plays, sings, draws, understands law, physic, and love, is a brother-officer of Major Frankman, and marries the widow, Mrs. Chesterton. Peter Paternoster is a low comedian, Major Frankman a walking gentleman, the Squire an old man. Very easy to get up, and unobjectionable in plot and language: but not very comic, unless Peter makes it so.

No. 43. LADIES' BATTLE.

A Comedy in Three Acts, by W. T. ROBERTSON, Esq.

Time in representation, one hour and forty minutes.
Period, 1816. *Scene, a Drawing-room.*

CHARACTERS.

THE BARON DE MONTRICHARD (Prefect of the Department).
HENRI DE FLAVIGNEUL.
GUSTAVE DE GRIGNON.
BRIGADIER, SERVANTS, and GENSDARMES.
THE COUNTESS D'AUTREVAL.
LÉONIE (her Niece).

Costumes of the Empire.

This play, though in three acts, requires only one scene —a drawing-room. It is altogether easy to manage, but requires good acting. The plot is interesting. Henri de Flavigneul, a Buonapartist condemned to death, is hidden by the Countess in the disguise of one of her servants. The Baron comes to look for him; he is nearly betrayed several times—once by the uncontrolled terror of Léonie—but the Countess, by her quick wits, always saves him. She and Montrichard have met before, and opposed their forces. Once more she wins this 'Ladies' Battle' by her strategy. Parts of this play are exciting, and it is very well written throughout. It is a great favourite with amateurs. The Countess is an ambitious *rôle;* Léonie is a charming part for a young girl. Both she and her aunt fall in love with Henri; but the Countess, though she wins the other battle, loses this. Gustave de Grignon is a character part—brave mentally, a coward physically. His admiration of the Countess makes him perform a really heroic action, though with much sinking of the heart. The 'Ladies' Battle' requires three good men and two good ladies to render it in a satisfactory manner.

No. 44. THE LADY OF LYONS.

A Comedy in Five Acts, by LORD LYTTON.

Time in representation, about two hours.
Period, 1795. *Action of the piece extends over three years.*

ACT I.	SCENE I.	A Room at M. Deschappelles' at Lyons.
	II.	Exterior of a Village Inn—the 'Golden Lion.'
	III.	Interior of Melnotte's Cottage, Staircase leading to upper story.
ACT II.	SCENE I.	The Gardens of M. Deschappelles' House.
ACT III.	SCENE I.	Same as Act I. Scene II.—Moonlight.
	II.	Same as Act I. Scene III.
ACT IV.	SCENE I.	Ditto.
ACT V.	SCENE I.	A Street in Lyons.
	II.	Same as Act I. Scene I., but the furniture more worn.

All the characters wear different dresses in Act V., as a period of two and a half years elapses between Acts IV. and V.

The Costumes are of the Republic, the uniforms are of the army of Italy.

CHARACTERS.

CLAUDE MELNOTTE.
COLONEL DAMAS (Cousin of the Deschappelles).
BEAUSEANT.
GLAVIS.
M. DESCHAPPELLES (Pauline's Father).
LANDLORD.
GASPAR (Peasant).
CAPTAIN GERVAIS (1st Officer).
CAPTAIN DUPONT (2nd do.).
MAJOR DESMOULINS (3rd Officer)
NOTARY.
SERVANT.

PAULINE DESCHAPPELLES.
MADAME DESCHAPPELLES.
WIDOW MELNOTTE (Claude's Mother).
JANET (Landlady).
MARIAN (Pauline's Maid).

The success of this exquisite play depends entirely on Claude and Pauline, who should not only act but look their parts. Most people know the story of the beauty and pride

of the Lady of Lyons, and the revenge of Beauseant and Glavis, whom she had rejected. They induce Claude Melnotte, a gardener's son, to personate an Italian Prince and present himself as a suitor for Pauline. He, being desperately in love with her, yields to the temptation, woos and wins her, and takes her to his mother's cottage, where, pricked by conscience, he confesses all, restores her to her parents (though Pauline is ready to forgive him), and goes off with Damas to join the army in Italy. An interval of nearly three years passes. He returns, a hero and a colonel, to find Pauline on the brink of a marriage with Beauseant, who makes this the condition of saving her father, a merchant threatened with bankruptcy. All ends well, and Beauseant's evil schemes are defeated. He is an aristocratic villain; Glavis, his friend, is a silly young fop; Colonel Damas is a bluff soldier, risen from the ranks. All the other parts are very slight. Madame Deschappelles is silly and vulgar, risen from the ranks too, and with a mania for titled people. Widow Melnotte is a pious old peasant. Janet and Marian scarcely speak, and might be omitted, if desired; and so might two of the officers. There are no difficulties of stage management, but Pauline is an arduous part, requiring pride, tenderness, and passion. And the same may be said of Claude: in some of the scenes his remorse and despair are intense, and could not be given except by an actor of considerable power. As this is one of the most poetic works of Lord Lytton, it need not be said the language is very beautiful, and it would be a sin, or at all events a mistake, to give an unworthy rendering of it. I have seen it performed in public with a Claude Melnotte who looked like a butcher, utterly destroying the romance and almost the possibility of the play.

No. 45.

LEND ME FIVE SHILLINGS.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, one hour.

Period, about 1820.

Scene, a Room adjoining a Ball-room.

CHARACTERS.

MR. GOLIGHTLY.	MRS. MAJOR PHOBBS, a Widow, (Sister-in-law to Captain Phobbs).
CAPTAIN PHOBBS.	MRS. CAPTAIN PHOBBS.
CAPTAIN SPRUCE, M.C.	
MORLAND.	
SAM (a Waiter).	

Ladies and Gentlemen in the ball-room.

Costumes.—Ball costume of the early part of this century.

A very well-known farce, depending chiefly on Mr. Golightly, one of Buckstone's parts. The ball scene begins the farce well. Mr. Golightly loses all his money in the card-room; the fair widow asks him to take her home in a fly, and he tries every possible means by which to raise five shillings to pay the fare. There is a supper scene. This play requires quick acting and any amount of comic business to make it go well.

No. 46. ## A LESSON IN LOVE.

A Comedy in Three Acts, by C. S. CHELTNAM, Esq.

Time in representation, two hours and five minutes.
Period, the autumn of 1864.
Scene I., a Drawing-room.
Scene II., a Garden-terrace overlooking Sands and Sea.
Scene III., same as Scene I.
Action of the piece extends over a week.

CHARACTERS.

CAPTAIN FREEMAN.	MRS. SUTHERLAND (a charming Widow).
ORLANDO MIDDLEMARK.	MISS ANASTASIA WINTERBERRY.
BABBLEBROOK (nicknamed 'The Newspaper').	EDITH LESLIE (her Niece).

Costumes.—1st, Full Evening Dress; 2nd, Morning; 3rd, Demi-toilette.

Mrs. Sutherland gives the lesson in love to Captain Freeman; he has come home from India to look for a wife, and Edith Leslie is suggested to him as a very suitable one. Of course he falls in love with his instructress. Middlemark is paying his addresses to Edith, so he and Mrs. Sutherland have a lively war of wits, for the fair widow is Captain Freeman's ally, and is truer to him than to her own heart. Babblebrook is a sort of Paul Pry, and Anastasia a conceited and fantastic old maid. This piece requires to be played briskly to make it go; it may be considerably cut; and the same scene will serve throughout, if more convenient. It has no drawbacks nor difficulties in plot, jokes, properties, or management, and is very well suited for private representation. Mrs. Sutherland and Middlemark are good characters—played by Mr. and Mrs. Charles Mathews.

No. 47.

A LITTLE CHANGE.

A Farce in One Scene, by SYDNEY GRUNDY, Esq.

Time in representation, about forty minutes.

Period, the present.

Scene, a Room in an Hotel, with Glass Door leading to a Terrace.

CHARACTERS.

EDWIN LARKSPUR.	ETHEL (Edwin's Bride).
CAPTAIN PLUNGER.	MRS. PLUNGER.
WAITER.	

Edwin has found a 'little Paradise go a long way,' and is longing for 'a little change.' The Plungers presently appear at Dumpington; Edwin having formerly been an admirer of Mrs. Plunger, and Captain Plunger of Ethel, and neither couple knowing that the other are bride and bridegroom numerous complications occur. A brass band is heard behind the scenes at one time, then a hurdy-gurdy or barrel-organ, a woman with a tambourine and a man with bagpipes. The stage management of this piece is very troublesome, and the dialogue is composed of short sentences (sometimes called 'choppy'), which always requires a great deal of rehearsing. The badinage between the ladies is more lively than lady-like; but the piece is brisk, and the continual interruptions of the musicians of Dumpington take very well with an audience, being a sort of thing that every one can understand.

No. 48.

THE LITTLE SENTINEL.

A Comedietta in One Act, by THOMAS J. WILLIAMS, Esq.

Time in representation, forty minutes.
Period, the present.
Scene, a Room in a Farm-house; Flight of Stairs leading to a Door; through Lattice-window the Sea is seen.

CHARACTERS.

MR. WHEEDLETON COAXER (an elderly Lady-killer).
CAPTAIN CLARENCE COURTINGTON (of the Dragoons).
SIM (a young Farmer).
LETTY HAWTHORNE (Proprietress of a Farm).
MAY (her Friend, aged 17, the Little Sentinel).

Costumes.—Coaxer, *eccentric;* Courtington, *undress uniform;* Sim, *country lad's holiday-suit;* Letty, *morning dress;* May, *peasant's striped petticoat, chintz jacket, striped stockings, shoes, &c.*

May is the little sentinel, who mounts guard over Letty during the absence of May's brother Frank, a sailor, engaged to the young widow, who is a very decided flirt. When May cannot keep off the two admirers, Coaxer and Courtington, she brings them in at the same time. She tries all sorts of expedients to get rid of them, and finally makes each of them fall in love with herself, to the anger and despair of her own sweetheart Sim—a good part (low comedy). This is a most amusing little piece. May is really a charming character, formerly played by Mrs. Bancroft; Coaxer is 'an old twaddler;' Courtington, a lisping piece of affectation. An excellent piece for amateurs, sure to go well, as it is very light and amusing: all the parts are good and distinct; no one is over-weighted. May has most to do. She should be a lively actress, bright and *piquante.*

No. 49. LITTLE TODDLEKINS.

A Farce in One Act, by CHARLES MATHEWS, Esq.

Time in representation, fifty minutes. Period, the present. Scene, a Drawing-room; Window opening on to Balcony.

CHARACTERS.

BROWNSMITH.	AMANTHIS.
BABBICOMBE.	ANNIE BABBICOMBE.
CAPTAIN LITTLEPOP.	SUSAN (a Servant).

Amanthis is sometimes played by a gentleman. If taken by a lady, she should be tall and stout. Her step-father, Brownsmith, pretends that his daughter is a child, 'Little Toddlekins;' she is really very much grown up. Brownsmith is a capital part, written by Charles Mathews for himself. The farce is very amusing, but rather well known. Babbicombe is an 'old man,' the other parts are slight. There should be a window opening on to a balcony at the back.

No. 50. LOAN OF A LOVER.

A Vaudeville in One Act, by J. R. PLANCHÉ, Esq.

Time in representation, one hour and twenty minutes. Period, early part of this century, or the present. Scene, Gardens bordering a Canal near Utrecht.

CHARACTERS.

CAPTAIN AMERSFORT.	DELVE (a Gardener).
PETER SPYK.	GERTRUDE.
SWYZEL (a Butler).	ERNESTINE ROSENDAAL.

Costumes.—Amersfort, *military undress;* Ernestine, *walking costume; the others, Dutch peasants' dresses.*

One of the best plays that amateurs can choose. The scene is pretty, and not at all a difficult subject. The wings

and flies can represent trellis-work with creeping plants; the flat at back a bit of a Dutch garden, formal clipped hedges, &c.; beyond, a reach of the canal, the trees of the further side reflected in it. The spire of the Cathedral (in faint greys) makes a pleasing incident in the background. Where all this is inconvenient the scene may be transferred to a room—an entrance-hall, for instance. The costumes are effective, and can be managed at home. The plot is amusing. Gertrude (Ernestine's maid) begs for the loan of a lover, her mistress has so many and she has none. Ernestine lends Captain Amersfort. The *ruse* succeeds. Peter speedily becomes jealous and finds out—for he is very Dutch, and takes a long time about everything—that he is in love with Gertrude: Delve and Swyzel are also included in the list. Ernestine thinks Captain Amersfort is playing his part too well, and recalls her lover rather hurriedly. Gertrude, Peter, and Swyzel have songs. An excellent play altogether. Peter Spyk and Gertrude must be good.

No. 51. MAID OF HONOUR.

A Comedietta in One Act, by J. P. WOOLER, Esq.

Time in representation, three quarters of an hour.
Period, the 16th century.
Scene, Saloon in the Palace of Carrara.

CHARACTERS.

COUNT LEONI.	GIULIA, COUNTESS D'ESTRELLA (the Maid-of-honour).
BARON TORTONI.	LAURA D'URBINO (disguised as Count Cesario).
OLYMPIA (Duchess of Carrara).	

Costumes.—Doublets, trunk hose, &c.; ladies' satin dresses, trains.

The chief objection to this pretty comedietta is that two of the ladies have to dress as pages. Laura appears in this

costume throughout the play, and Giulia assumes it during the performances. Tortoni is a comic 'old man;' Leoni, a light comedian. He is a Prince of Savoy, betrothed to the young Duchess, and he comes under the name of his own envoy to make the lady's acquaintance. She takes a fancy to the Count, and therefore declines the hand of his master. Giulia finds out who he is, and herself appears on the scene as Prince Louis, to the amazement of the real owner of the name. Giulia is the spirit of mischief incarnate; but when she has sufficiently bewildered and annoyed everybody she sets all right. This play requires bright, lively acting. There are no difficulties about managing it. A couple of pages are required.

No. 52. MEG'S DIVERSION.

A Drama in Two Acts, by H. T. CRAVEN, Esq.

Time in representation, one hour and forty-five minutes.

Period, the present.

Scene I., Parlour in Crow's Farm-house.

Scene II., Garden; Paling across back, with Gate-house and porch, L.; Flat Landscape.

The action of the piece extends over three months.

CHARACTERS.

JEREMY CROW (a Devonshire Farmer).
ASHLEY MERTON, Esq. (of the Hall).
JASPER PIDGEON (a Carpenter).
ROLAND PIDGEON (his brother).
EYTEM (a Lawyer).

CORNELIA, MARGARET, } Daughters of Crow.
MRS. NETWELL (a Widow).

VILLAGERS AND FARM-LABOURERS.

Extremely well suited to amateurs. Lively and amusing generally, with a little touch of pathos to make it interesting.

Meg's diversion is to make fun of her lover, Jasper Pidgeon. Her high spirits make her really cruel, and Roland vows she shall suffer for it. All the characters in this play are good. Jerry Crow, the old father, hard-up and unscrupulous, Ashley Merton, a fine example of the genus 'prig,' and Eytem, an unpleasant lawyer, as well as the two Pidgeons, are all well drawn and natural. Most of these are 'character parts.' Mrs. Netwell is a scheming widow, who nets Ashley Merton, Esq., though he has educated Cornelia on purpose to be his wife, and tried to make her as priggish as himself. A lady comedian could hardly wish for a better part than Meg. In the second act Calderon's picture of 'Broken Vows' is realised. The scene should be arranged accordingly. There are no difficulties of stage management.

No. 53. **MONEY.**

A Comedy in Five Acts, by LORD LYTTON.

Time in representation, about two hours and a half.
Period, the present.
Action of the piece extends over a year.

ACT I.	SCENE I.	A Drawing-room.
ACT II.	SCENE I.	An Ante-room.
	II.	Same as Act I. Scene I.
ACT III.	SCENE I.	Ditto.
	II.	A Boudoir.
ACT IV.	SCENE I.	Room in Evelyn's House.
	II.	A large Saloon.
ACT V.	SCENE I.	(Frequently omitted.) A Room at a Club.
	II.	Same as Act I. Scene I.
	III.	Same as Act IV. Scene II.

CHARACTERS.

ALFRED EVELYN.
SIR JOHN VESEY.
LORD GLOSSMORE.
SIR FREDERICK BLOUNT.
STOUT (Political Economist).
GRAVES.
CAPTAIN DUDLEY SMOOTH.
SHARP (a Lawyer).
TOKE (Evelyn's Servant).
MACFINCH (a Tradesman: sometimes omitted).
OLD MEMBER AND OTHER MEMBERS OF CLUB.
SERVANTS.

CLARA DOUGLAS (Sir John's Ward).
LADY FRANKLIN (Sir John's Half-sister).
GEORGINA VESEY (Sir John's Daughter).

An excellent comedy for a strong company on a large stage. It would be quite impossible to give some of the scenes—the Club scene, for instance—on a small stage. The play begins with a most excellent scene—the reading of a will by Sharp the lawyer. Graves is the executor. Georgina Vesey, Stout, Lord Glossmore, Sir Frederick Blount, all look for legacies, being relatives of the deceased, and are all disappointed, the money being left to Alfred Evelyn, a poor relation of Sir John's. Evelyn is much attached to Clara, another poor relation. Just before the will is read he proposes to her, but is rejected, because she will not tie him down to a life of abject poverty. She does not explain her reasons, however. When he is rich he will not ask her again; and Sir John (a male managing mamma) manages to catch him for Georgina. After a bit it dawns on him that he has made a fool of himself, and he hits on a plan to find out if Georgina loves him for himself; or, otherwise, to regain his freedom. By a series of misfortunes—breaking of a bank, and gambling with Smooth, &c.—he makes it appear that he is ruined. Sir John at once breaks off the match and gives Georgina to Sir Frederick, whom she has always preferred. Clara offers her small fortune to assist her cousin Evelyn, and all is explained. Graves is a capital

low-comedy part—a melancholy widower, always lamenting his sainted Maria. Lady Franklin succeeds in making him laugh, dance, and sing, and finally propose These scenes are admirable. Sir Frederick is an *r*-less fop—an amusing character, and a fitting match for Georgina. Glossmore and Stout are politicians on opposite sides; Dudley Smooth a professional gambler; Sir John Vesey is a professional humbug: he has a great deal to do. The scenery of this play is easy, except Act IV. Scene II., where the door, C., should open and disclose a dining-room beyond: but this is not necessary, and if inconvenient can be altered. The Tradesman scene is frequently omitted. This play requires much rehearsal, especially the Club scene, which is most effective when it goes well. Evelyn and Clara have very arduous parts, especially the former, who has been made sarcastic and bitter by circumstances, but is tender and generous by nature.

No. 54. ## MY TURN NEXT.

A Farce, by T. J. WILLIAMS, Esq.

Time in representation, forty-five minutes. Period, the present Scene, Parlour behind an Apothecary's Shop.

CHARACTERS.

TARAXACUM TWITTERS (an Apothecary).	FARMER WHEATEAR.
TIM BOLUS (his Assistant).	LYDIA (Twitters' Wife).
TOM TRAP (a Commercial Traveller).	CICELY (her Niece).
	PEGGY (Maid-servant).

Twitters is a man who suffers from nerves. He has just married a widow, whose husband has passed under the names of Brown, Green, White, and Black. Twitters imagines

them to have been four different persons, and has reason to believe his wife has poisoned them all. He thinks it will be 'My turn next,' and is, of course, in a state of twitter—afraid to eat, drink, or speak almost. There is a dinner on the stage, and a good many properties are required, otherwise it is a very easy farce to get up.

No. 55. MY WIFE'S SECOND FLOOR.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, forty-five minutes.
Period, the present.
Scene, a Lodging-house Drawing-room.

CHARACTERS.

CAPTAIN TOPHEAVY, R.N.	MRS. TOPHEAVY.
MR. FELIX TODDLE (an Artist).	FANNY MAYLOVE.
JACOB CLOSE (a Servant).	MRS. DOWNEY.
TIM (a Porter).	

Jacob Close is a good part for a low comedian. He is the lodging-house servant, and is remarkable for his reticence: 'Mum's the word.' Fanny is engaged to Felix, and there is a capital scene where she and her friend, Mrs. Downey—one on each side of Jacob—cross-question him about the young artist's habits. Mrs. Topheavy has let her second floor to Felix, and when Captain Topheavy comes there to look for his Fanny, he finds the artist raving about his Fanny—Miss Maylove. Complications arise; Jacob could set all right with a word, but he won't. The other characters are just like those found in nine farces out of ten; and there are the usual band-boxes, umbrellas, and portmanteaus required.

No. 56. NINE POINTS OF THE LAW.

A Comedietta in One Act, by TOM TAYLOR, Esq.

Time in representation, one hour and twenty-five minutes.
Period, 1849.
Scene, a Morning-room with French Windows.

CHARACTERS.

JOSEPH IRONSIDE.	MRS. SMYLIE (a Widow).
CUNNINGAME (an Attorney).	KATIE MAPLESON (her Niece).
ROLLINGSTONE (a Gentleman at large).	SARAH JANE (Charity School-girl).
JOHN BRITTON.	

A first-class play for amateurs: interesting, amusing, and not hackneyed. Scenery and costumes easy. No properties except some lawyers' deeds. Mrs. Smylie is a capital character (played by Mrs. Stirling); but all have good parts except Sarah Jane, who has chiefly to bob and say, 'Please m'm, yes.' John and Katie are young lovers, but not too sentimental; they have some very amusing bits. Cunningame is a rather unpleasant attorney, and Rollingstone a man who has been everywhere; he is devoted to Mrs. Smylie when he thinks she is rich, but cools down when he finds that fact is doubtful, as there is a dispute about the ownership of Fairfield Cottage, of which Mrs. Smylie is in possession—nine points of the law. The other claimant is Ironside, a cotton-spinner from Rochdale: this part should be played with a north-country accent. Mrs. Smylie will not go to law, but uses her own weapons, and by her woman's wit gains the cottage and Ironside's heart as well. The play abounds in good situations. Katie may introduce a song, but it can be omitted if the lady who plays the part does not sing. Rollingstone may be made a good character part, as well as Ironside.

No. 57. NO SONG, NO SUPPER. [*Free.*

A Musical Entertainment by PRINCE HOARE.

Music by STORACE.

Time in performance, an hour.

Period, 1790.

Scene I., a View of the Sea—Cornish Coast.
Scene II., a Room in the Miller's House.
Scene III., outside of his House.
Scene IV., a Wood.
Scene V., same as Scene II.

CHARACTERS.

FREDERICK, ROBIN, } Sailors.
ENDLESS (a Lawyer).
CROP (a Miller).
THOMAS (Endless' Servant).
DOROTHY (Crop's Wife).
LOUISA (his Daughter).
NELLY (his Servant).
MARGARETTA.

The chief difficulty about this little operetta is the constant change of scene. The characters are all well marked and easily assumed. Crop and his wife have the well-known scene about shutting the door. While Crop is out of the way Dorothy gives Endless an excellent supper. Crop returns suddenly, the supper is hidden in a cupboard, and Endless in an empty flour-sack, and Margaretta betrays these arrangements in her song (which gives the piece its name), 'Across the downs this morning.' She also sings 'With lowly suit and plaintive ditty,' and some other pretty old songs. Robin, Crop, and Dorothy also have songs. The music can be obtained from Boosey for a shilling. Louisa and Frederick are a walking lady and gentleman. Nelly, a low-comedy servant. She can put a good deal of business into the supper scene.

No. 58. NURSEY CHICKWEED.

A Farce in One Act, by T. J. WILLIAMS, Esq.

Time in performance, about three quarters of an hour.
Period, the present.
Scene, interior of Cottage; large Fire-place with Fire.

CHARACTERS.

JONATHAN CHICKWEED (Town Crier).	MR. HORATIO MOUNTSORREL.
BARNES (a Miller).	MRS. MOUNTSORREL.
MR. WALTON.	NELLY (her Daughter, aged 14).

The success of this piece depends greatly on Nelly: it is a capital part for a sharp child, or for a young lady who does not object to appearing in boy's clothes; in the latter part of the farce she is dressed as Joey, Mr. Walton's ward. Nursey Chickweed has taken these two children as infants —their respective parents residing in distant lands. Mrs. Chickweed elopes, and Chickweed brings up the two children according to his own ideas. Mr. and Mrs. Mountsorrel (very prim and precise people) appear unexpectedly to claim their daughter and find her feeding the turkeys, skimming the sauce-pot, looking after the pigs, &c., not to mention that she is covered with mud from an encounter with the butcher's boy. It is a part very like Nan's in 'Good-for-Nothing.' Joey is lent to make hay in exchange for a donkey. So when Mr. Walton comes to see his ward, Nelly is dressed up to represent him. Chickweed and Barnes appear simultaneously, R. and L., dressed as Mrs. Chickweed—false curls, large white cap and frills, cotton gown,

&c.—the same idea having occurred to each simultaneously. These two are low comedians, the other two walking gentlemen. A very easy farce; one of the best; laughable, and not vulgar.

No. 59. THE OLD STORY.

A Comedy in Two Acts, by H. J. BYRON, Esq.

Time in representation, one hour and fifteen minutes.
Period, the present.
Scene, Drawing-room; French Window (practicable) opening on to Lawn.
Action of the piece extends over six weeks.

CHARACTERS.

WAVERLY BROWN (Bachelor).	MRS. MINERVA DEADSET (Widow).
THOMPSON (from Town).	MISS SNIPELY (Spinster).
CAPTAIN KOO-TOO (Unattached).	MISS CRICKETT (Spinster).
R. N. JONES (Poet).	LUCY BROWN (Brown's Niece).
WILKINSON (Servant).	FRITTERS (her Maid).

The old story is explained by these lines,—

'Wealthy, a man may count on hosts of friends;
When *poor*, 'tis strange how soon *some* friendship ends.'

Waverly Brown is a rich old bachelor, surrounded by sycophants—the three ladies each trying to marry him, while Koo-too and Jones devote themselves to Lucy. She writes to summon Thompson to her aid. He suggests that Brown shall pretend to lose his fortune, which he does, and speedily gets rid of most of his admirers; but Mrs. Deadset has overheard the plot and is not to be shaken off. Six weeks later he really does lose his money, and Mrs. Deadset has a very good scene. This is an 'all-round' play, and is

well suited to a company in which there is no bright, particular star. Lucy is an attractive girl just home from school, with whom Thompson falls in love; Fritters, the usual pert maid, adored by Wilkinson. The other ladies are all 'of a certain age.' Waverly is a vacillating old man, and should be the reverse of imposing in appearance. The dialogue is witty, and the play is easy to get up.

No. 60. ORANGE BLOSSOMS.

A Comedietta in One Act, by J. P. WOOLER, Esq.

Time in representation, three quarters of an hour.

Period, the present. Scene, a Garden.

CHARACTERS.

COLONEL CLARENCE.	ISABELLA CLARENCE (his Wife).
MR. FALCON HOPE.	VIOLET HOPE (his Wife).
MR. SEPTIMUS SYMMETRY.	LOUISA.

A remarkably easy play for amateurs. Symmetry is a good light comedian's part—a gentleman who has a horror of matrimony, notwithstanding which the play ends in orange blossoms. Little Loo, the victor, is a bright, lively part, for a lady comedian. Clarence and Hope become very jealous of their respective wives, Symmetry egging them on in order to get rid of them, the society of married men and of ladies being equally objectionable to him. No properties wanted but a red and a white rose, a packet of letters, and a couple of pistols.

No. 61. OUR BITTEREST FOE.

A Drama in One Act, by G. C. HERBERT, Esq.

Time in performance, about half an hour.
Period, 1870.
Scene, an Oak Room; secret Door in panel; Window (practicable), Moon shining through; Picture of a Marshal of the Empire.

CHARACTERS.

GENERAL VON ROSENBERG (a Prussian).	BLANCHE D'EVRAN (Henri's Cousin).
HENRI DE LA FÈRE (an Officer in the French army).	

This is the shortest and one of the prettiest plays I know. All the parts are good. The plot is interesting. It is laid at the time of the Franco-Prussian war. Henri arrives at his own house in disguise. His intention is to secure some papers and valuables and to escape to England, where Blanche will join him. They are arranging this, and Henri is going to escape through the secret passage, when the General appears in it. He affects to believe Blanche's lame story that this is her foster-brother, Pierre Lenoir. Blanche had saved von Rosenberg's life, besides which he loves her; so he offers Pierre a pass through the German lines on condition that Blanche will give him her hand. He believes Henri to be frivolous and dissipated, and he speaks to him with a quiet scorn that maddens the Frenchman. He tears the pass to pieces, declares who he is, and denounces von Rosenberg and all his nation, choosing to be shot for a spy rather than accept life on such terms. Von Rosenberg behaves generously. Seeing that his enemy is no coward, and is really worthy of Blanche, he signs a pass for Henri de la Fère and his wife. The two men are a good contrast,

the one so fiery, the other so cold—at least outwardly. Blanche has a very pretty, pathetic part. The only difficulties are the window and the sliding-panel door.

No. 62. **OUR BOYS.**

A Comedy in Three Acts, by H. J. BYRON, Esq.

Time in representation, about two hours.
Period, the present.
Scene I., Drawing-room; French Windows, C., Garden backing.
Scene II., Drawing-room; Conservatory beyond.
Scene III., Third-floor at a London Lodging-house.
A period of seven months elapses between Acts II. and III.

CHARACTERS.

SIR GEOFFREY CHAMPNEYS (a County Magnate).
TALBOT CHAMPNEYS (his Son).
PERKYN MIDDLEWICK (a retired Butterman).
CHARLES MIDDLEWICK (his Son).
KEMPSTER (Sir Geoffrey's Servant).
PODDLES (Middlewick's Butler).

VIOLET MELROSE (an Heiress).
MARY MELROSE (her poor Cousin).
CLARISSA CHAMPNEYS (Sir Geoffrey's Sister).
BELINDA (a Lodging-house Slave).

The enormous run of this play (considerably over a thousand nights) renders it useless to describe it; the inference being that almost every man, woman, and child in England, has already seen it, and laughed over Mr. David James's personation of the Butterman. There are no difficulties about the play, except to find a worthy butterman. He and 'Old Poker-back,' as he calls his neighbour, Sir Geoffrey, are equally wrapped up in their 'boys,' and delighted to welcome them after a three-years' sojourn on the Continent. The Baronet—proud and poor—has decided that his son is to marry Violet Melrose, an heiress; but that young lady and Charles Middlewick have already met at Vienna and decided

differently. Old Middlewick has taken a great dislike to Violet, whom he considers 'stuck-up,' and he desires his son to wed Mary. Talbot, however, finds this free-and-easy young lady suits his taste; so fathers and sons fall out, and the latter retire in disgrace to some miserable London lodgings, where they try to earn an independence. The fathers, after a few months, become so profoundly miserable without their boys that they follow them, and find out from Belinda, the 'slavey,' that they are at the point of starving. Miss Champneys also arrives with a chicken and other delicacies, and Violet and Mary come to discover if their lovers are still faithful. After a few more misunderstandings the boys are forgiven and taken back into favour. Of the two young men, Charles should be tall and aristocratic-looking, while Talbot is described as being a washed-out youth, with a limp look generally, and a namby-pamby manner. In adversity he turns out an uncommonly good fellow. His 'spoony' scenes with Mary are very good. Violet is not a very interesting character; but it could probably be made more of by an amateur actress, used to society, than it was on the stage. Belinda, the slavey, though a slight part, is an effective one; and Miss Champneys, an elderly spinster, good-hearted, but with very transparent designs on the butterman's hand and heart, is an amusing character. Sir Geoffrey, the other Roman father, proud, stiff, narrow-minded, but soft-hearted to his boy, is an excellent study from nature, and requires a good actor. The servants have only a few words each. There are few plays of this length with more simple scenery, or that require so little trouble in arranging and managing. The chief reason for not getting up this piece is that it is so very well known. Permission to play the piece in London or the Colonies must be obtained from Mr. Byron; in the provinces, from Mr. W. Duck of Bath.

No. 68.

OUR WIFE.

A Comic Drama in Two Acts, by JOHN MADDISON MORTON, Esq.

Time in representation, about an hour and a half.
Period, 1634.
Scene I., Interior of a Mercer's Shop, Counter, L.
Scene II., Ante-room in the Town-hall at Amiens; Window (practicable), C, *with Balcony.*
The first act takes place in the morning, the second in the evening of the same day.

CHARACTERS.

MARQUIS DE LIGNY (Captain of the King's Guard).
COUNT DE BRISSAC (his Friend).
POMARET (a Mercer).
DUMONT (Musketeer).
1ST OFFICER.
2ND OFFICER.
MESSENGER.

ROSINE (Pomaret's Daughter).
MARIETTE (Pomaret's Niece).

Costumes.—King's Musketeers. Ladies: first dresses, tucked-up skirts over quilted petticoats; second, white satin or silk evening dresses. Rosine as a bride.

A very dressy and pretty play; it is also interesting, and better written than most of Maddison Morton's. The Count de Brissac wishes to marry Rosine, the beauty of Amiens, but his father threatens old Pomaret with the Bastille. Pomaret (low comedian) is frightened to death, and will have no more to do with young De Brissac, who, in despair, appeals to his friend, the Marquis de Ligny. The Marquis has got into a scrape, and Richelieu has given him the alternative of death in the field or on the scaffold within three days—this being the third day. Of course he prefers a soldier's death, and sends a challenge to the Spaniards who are then surrounding Amiens. Seeing his friend's despair, he determines to marry Rosine, just to give her his name, as the old De Brissac cannot object to his son's marriage with a marchioness. He carries this plan out. Pomaret is delighted;

so is Rosine, who had secretly preferred him to De Brissac all the time. De Ligny, too, finds his bride charming. However, he is going to fulfil his agreement with Richelieu when he receives a pardon from the Cardinal. He is nevertheless obliged to carry out his challenge to the Spaniards; but his musketeers follow him. He takes the flag and returns home in triumph. De Brissac (a good character of the silly type) is so delighted at his friend's safety, that he forgives him for having married 'our wife,' and contents himself with Mariette, the less attractive cousin. De Ligny, De Brissac, and Pomaret, require good actors; the other men have only a few words each. De Brissac has to play the violin and give a dancing-lesson to Rosine, a young lady who should be as near 'Perfection' as Kate O'Brien. The scenery is rather troublesome. In the second act a thunderstorm goes on—violent wind and rain. The window is burst open by De Brissac (who is out on the balcony) with a violent crash, and all the lights in the candelabras, &c., go out. Stage quite dark. People come in with candles, and it grows light again. Neighbours in holiday dress (in Act I.), and wedding-guests at the ball (in Act II.) are required. All this adds to the effect, but in some cases is difficult to manage.

No. 64. THE PALACE OF TRUTH.

A Fairy Comedy in Three Acts, by W. S. GILBERT, Esq.

Time in representation, two hours.
Period, 15th century.
Scene I., Gardens of the King's Country House.
Scene II., Interior of the Palace of Truth.
Scene III., The Avenue of Palms. Night.
Action of the piece, twelve hours.

CHARACTERS.

KING PHANOR.	QUEEN ALTEMIRE.
PRINCE PHILAMIR.	PRINCESS ZÉOLIDE.
CHRYSAL.	MIRZA.
ZORAM.	PALMIS.
ARISTÆUS.	AZÈMA.
GÉLANOR.	

Costumes.—Early part of the 15th century.

This play is in blank verse, exquisitely written, and would be an ambitious undertaking for amateurs. King Phanor (trusting to a talisman) resolves to take all his court to visit his palace, where each one must speak the truth. His talisman, however, is stolen, so the result is hardly as pleasing to the King as he had expected. Of his courtiers, Chrysal, the poet, turns out to be a humbug; Zoram, the musical critic, scarcely knows treble from bass; and Aristæus, the bluff and surly, is really weakly amiable. Prince Philamir, affianced to the King's daughter, Zéolide, appears to be more in love with himself than any one else. Mirza, the pattern lady, proves herself a heartless and desperate intriguer, and nearly succeeds in separating Philamir and Zéolide. It is she who has stolen the talisman, but she accidentally drops it and has to speak the truth about herself, which speedily opens the Prince's eyes, and sends him back, repentant, to Zéolide. Zéolide herself had always seemed cold to her lover; but in the Palace of Truth she owns how much she loves him. Azèma has a rather unpleasant part, though an amusing one. Assuming a modesty and bashfulness quite beyond nature, she turns out to be a very pronounced coquette. There are few parts in any modern play more thoroughly comic than those of King Phanor and his Queen. Philamir and Zéolide require excellent acting.

No. 65. PERFECTION. [*Free.*

A Comedy in One Act, by THOMAS HAYNES BAYLY, Esq.

Time in representation, one hour.

Period, 1830, *or the present time.*

Scene I., A Room in Kate O'Brien's House.

Scene II., Drawing-room at Sir Lawrence Paragon's.

Scene III., Kate O'Brien's Boudoir.

CHARACTERS.

SIR LAWRENCE PARAGON.	KATE O'BRIEN.
CHARLES PARAGON.	SUSAN.
SAM.	

The chief objection to this play is the number of times the scenes are shifted—six times. You are for about five minutes in Miss O'Brien's room, then have to wait till it is changed into Sir Lawrence Paragon's, then back again, and so on. The success of the piece depends on Kate O'Brien—'Perfection.' She must be pretty and fascinating, and must sing and dance well. She is supposed to draw, also; but that, of course, can be managed by a less accomplished *artiste* than Mdlle. Bernhardt: the singing and dancing cannot be taken on trust. Sam and Susan are the usual comic valet and pert chambermaid. Sir Lawrence, an 'old man,' gouty, but good-hearted, wishes his nephew to marry Kate; the young man declares his bride must be 'perfection,' but nevertheless falls in love with the young lady, though she pretends to have no gifts or graces, and to be the unhappy possessor of a cork leg. When, in spite of all this, he wishes to marry her, she delights and surprises him by proving that she is as accomplished and as graceful as she is beautiful.

No. 66.

PLOT AND PASSION.

A Drama in Three Acts.

Time in representation, about an hour and a half.

Period, 1810.

Scene I., a Drawing-room in Paris.

Scene II., a Room in a Cottage overlooking the Elbe.

Scene III., same as Scene I. Night. Stage dark.

Action of the piece extends over two months.

CHARACTERS.

FOUCHÉ (Minister of Police).
DESMARETS (Head of Secret Police).
MARQUIS DE CEVENNES (a Legitimist).
DE NEUVILLE (his Secretary).
JABOT (Madame de Fontanges' Steward).
GRISBOULLE (a Subordinate of Desmarets').

MADAME DE FONTANGES.
CÉCILE (her Maid).

Costumes of the Empire.

The passion of Madame de Fontanges is for gambling. Fouché supplies her with money for the purpose, and in return compels her to act as a spy, and finally to decoy Henri de Neuville back to Paris from Prague, where he has taken refuge. A most interesting and exciting play; no difficulties in scenery or management; but Madame de Fontanges is an ambitious part for an amateur, and Fouché, Desmarets, and De Neuville, require good acting. Cécile is a good chambermaid part. De Cevennes, an empty-headed coxcomb, may be made a good deal of. It is an excellent play for a strong company. There is a secret passage in the drawing-room: a picture moves on touching a spring and discloses it. In the second scene there should be a practicable French window leading on to a terrace. Madame de Fontanges saves Henri and outwits Fouché, aided by 'the master-[illegible]ion Love—that still is lord of all.'

No. 67. THE POOR GENTLEMAN.

A Comedy in Three Acts, by GEORGE COLMAN.

Time in representation, two hours and fifteen minutes.

Period, 1795.

ACT I.	SCENE I.	A Farm-house Kitchen.
	II.	A Breakfast-room.
	III.	Outside of Farm-house.
	IV.	Parlour in Farm-house.
ACT II.	SCENE I.	A Room in Sir Robert Bramble's House.
	II.	A Farm-house Kitchen.
	III.	A Wood, skirting a Village.
	IV.	Outside of Farm-house.
ACT III.	SCENE I.	A Wood.
	II.	Parlour in Farm-house.
	III.	Sir Charles Cropland's Park.

Action of the piece extends over two days.

CHARACTERS.

LIEUTENANT WORTHINGTON.
CORPORAL FOSS (his Servant).
SIR CHARLES CROPLAND,
WARNER (his Steward).
SIR ROBERT BRAMBLE.
FREDERICK BRAMBLE (his Nephew).
HUMPHREY DOBBINS (his Servant.)
FARMER HARROWBY.
STEPHEN HARROWBY (his Son).
DR. OLLAPOD.
VALET.

EMILY WORTHINGTON (the Lieutenant's Daughter).
MISS LUCRETIA MACTAB.
DAME HARROWBY.
MARY HARROWBY (her Daughter).

Costumes.—Time of the French Revolution.

Dr. Ollapod and Miss Lucretia MacTab are characters almost as well known as Mrs. Malaprop and Sir Lucius O'Trigger. As the success of the play depends on the former, it is needless to say that a very good actor will be wanted. The play requires a strong cast altogether. That, with its length and the number of scenes required, make the getting-up of it no light task, but it will reward the

trouble. Dr. Ollapod is an apothecary who has joined a volunteer corps—'Lapelles tastefully turned up with rhubarb.' He is a mixture of medicine and martial ardour. The hero and heroine (Frederick and Emily) have really some character; they are not the namby-pamby walking lady and gentleman one generally finds in old plays. Frederick is impulsive and manly, while his lady-love snubs an unwelcome and too ardent admirer (Sir Charles Cropland) with considerable vigour. Her father is 'the poor gentleman.' Sir Robert Bramble and his blunt old servant Humphrey are good characters. The parts of Farmer Harrowby, his wife, son, and daughter, may be greatly cut if wished; they have nothing to do with the plot: at the same time, in themselves they are good characters, except Mary, who has only a few words. There are a great number of old men in this play—the half-pay lieutenant and his servant, Warner, Sir Robert, Humphrey, and Farmer Harrowby—not counting Ollapod, who is generally played as an elderly man. Altogether, this is one of the best plays in the English language.

No. 68. POOR PILLICODDY.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, fifty-five minutes.
Period, 1850, or the present.
Scene, a Nurseryman's Shop.

CHARACTERS.

MR. PILLICODDY (Nurseryman).	MRS. PILLICODDY.
CAPTAIN O'SCUTTLE.	MRS. O'SCUTTLE.
	SARAH.

Mr. Pillicoddy is a happy bridegroom. His bride was widow—a Mrs. O'Scuttle. When Captain O'Scuttle

rushes on, looking for his wife, Pillicoddy imagines this is his wife's first husband come to life again, and tries to poison himself by eating poppy-heads. Sarah is a capital comic servant. This play is a great favourite with amateurs: it is amusing and unobjectionable, and with a good Pillicoddy is sure to go well. There are very few properties required.

No. 69. THE PORTER'S KNOT.

A Serio-comic Drama in Two Acts, by JOHN OXENFORD, Esq.

Time in representation, one hour and thirty-five minutes.
Period, the present.
Scene I., a Room in a Cottage.
Scene II., Exterior of Hotel at the Sea-side.
Action of the piece, a couple of years.

CHARACTERS.

SAMSON BURR.	BOB (a Shop-boy).
CAPTAIN OAKUM.	A PASSENGER. WAITERS.
AUGUSTUS BURR.	
STEPHEN SCATTER.	MRS. BURR.
SMIRK (a Lawyer).	ALICE.

Costumes.—Porter's white frock and badge, Policeman's, Sailor's.

An interesting play; pathetic, therefore requiring good acting. It is a one-part play. Samson Burr, the porter, bears the weight of it. To save his son, who has got into the clutches of Smirk, a money-lender, he gives up the whole of his forty years' earnings and goes back to his old employment, allowing his wife to think that he has speculated and lost the money, rather than that she should have the pain of knowing of her son's conduct. Mrs. Burr has a good part; and Alice, who is engaged to Augustus Burr, has

some pretty scenes. Scatter is a lively ne'er-do-well, who has helped young Burr to spend his money. Bob has only a few words at starting, and can afterwards be turned into 'a passenger.' Second Act, old Burr is almost worn out with his hard life, when his son comes back from Australia, re-established in purse and character, and all ends well.

No. 70. PYGMALION AND GALATEA.

A Comedy in Three Acts, by W. S. GILBERT, Esq.

Time in representation, one hour and three quarters.

Period, remote classic antiquity.

Scene, Pygmalion's Studio; at the back an alcove, containing a Statue of Galatea.

Action of the piece extends over a period of twenty-four hours.

CHARACTERS.

PYGMALION (an Athenian Sculptor).	MIMOS (Pygmalion's Slave).
LEUCIPPE (a Soldier).	GALATEA (an animated Statue).
CHRYSOS (an Art Patron).	CYNISCA (Pygmalion's Wife).
AGESINOS (Chrysos' Slave).	DAPHNE (Chrysos' Wife).
	MYRINE (Pygmalion's Sister).

Costumes.—Greek.

This play has one peculiarity not to be found in any other three-act comedy that I am acquainted with (except 'The Ladies' Battle')—the same scene is used throughout. It is a Greek studio; several statues (some unfinished) are scattered about; the alcove, in which is the statue of Galatea, is screened with curtains. So far all is easy if the statues can be borrowed or hired; but when it comes to the performers,

Galatea must not only be a lady with classical features, so as to bear some resemblance to the statue, but she must also be an actress *comme il y eu a peu*, in order to do justice to Mr. Gilbert's beautiful creation. This book is written for the purpose of saving people the trouble of wading through a lot of play-books, but in this case I strongly advise them to send for a copy, not with the idea of performing it (for it is really beyond amateurs, except those who can vie with professionals), but simply for the pleasure of reading it. Most people know the plot of 'Pygmalion and Galatea,' and all play-goers associate the performance of it with Mr. and Mrs. Kendal. Pygmalion prays that his statue may live, and the gods, to punish his impiety, grant his prayer. The perfect innocence and unworldliness of Galatea are touching, though they provoke a smile; of course they become so very inconvenient that it is a relief to the rest of the people when poor Galatea is turned back again into marble. Cynisca, aided by Artemis her mistress, strikes her husband blind for having been unfaithful even in thought to her. Leucippe deserts Myrine, his betrothed bride, and Daphne turns Chrysos out of doors. These two are as good characters as low comedians could wish for. Cynisca's is almost a tragic *rôle*, and requires very good acting. She is the model from which Galatea is copied, so it is desirable that the lady who plays this part should have classic features and not be very unlike Galatea and the statue. Myrine has a good deal to do. The two slaves and Leucippe, a bluff soldier, are parts easily filled; Pygmalion of course requires a really good actor. The classic dresses make this play effective as a tableau.

No. 71. RANDALL'S THUMB.

A Comedy in Three Acts, by W. S. GILBERT, Esq.

Time in representation, two hours and a half.

Period, the present.

Scene I., Gardens of Beachington Hotel.

Scene II., The Clump Rocks.

Scene III., Same as first Scene.

Action of the piece extends over a week.

CHARACTERS.

DR. TROTWAY.	CLENCH (a Superintendent of Police).
JOE BANGLES.	
RANDALL (an Adventurer).	
BUCKTHORPE (under his thumb).	EDITH TEMPLE (Dr. Trotway's Niece).
MR. SCANTLEBURY (supposed to be on his Honeymoon).	MRS. SCANTLEBURY.
MR. FLAMBOYS (an old Stager).	MRS. FLAMBOYS.
CUMMING (a Waiter).	MISS SPINN.

A play very well suited to amateurs in many respects, but the second scene would be most difficult to manage. Caves and rocks in the foreground, the sea in the distance; the tide gradually comes in, and a boat appears, sculled by Randall, to take off the people left on the rocks. Buckthorpe and Edith have pretty sentimental scenes, and Bangles and Miss Spinn excellent comic ones. Mrs. and Mrs. Scantlebury are an old couple who pretend to be on their honeymoon; Mr. and Mrs. Flamboys are really in this happy state, but wish to pass for an old married couple. Randall is the villain of the piece, who has got Buckthorpe, a young soldier, under his thumb. This is an 'all-round' play; all the

ladies have good parts. Randall, Buckthorpe, and Bangles (low comedian), will require good actors. There is a picnic (which necessitates a good many properties) in the second scene.

No. 72. ## A REGULAR FIX.

A Farce, by JOHN MADDISON MORTON, Esq.

Time in representation, fifty minutes.

Period, the present.

Scene, a Drawing-room.

CHARACTERS.

HUGH DE BRASS.	PORTER.
SURPLUS (a Lawyer).	
CHARLES SURPLUS (his Nephew).	MRS. SURPLUS.
ABLE QUICK (his Clerk).	EMILY.
SMILER (a Sheriff's Officer).	DEBORAH CARTER (House-[keeper).
	MATILDA JANE (Housemaid).

A good Hugh de Brass and this play is cast. He finds himself in Surplus's house; and as a bailiff is waiting for him outside he naturally wishes to stay there until his enemy shall have moved off, so he talks against time. Surplus, the lawyer, must be able to take De Brass up quickly. All the other parts are extremely simple and may be trusted to beginners. Nothing can be more amusing than Hugh de Brass's efforts at eloquence, and the wonderful pedigree case that he invents in order to consult the lawyer about it. De Brass is a gentleman; but, as his name implies, he is blessed with a considerable amount of cool assurance. The words have to be rattled off with very considerable fluency.

No. 73. **THE RIVALS.** [*Free.*

A Comedy in Five Acts, by the Right Hon. R. B. SHERIDAN.

Time in representation, about two hours.

Period, 1775.

ACT I.	SCENE I.	A Street in Bath.
	II.	Room in Mrs. Malaprop's Lodgings.
ACT II.	SCENE I.	Captain Absolute's Lodgings.
	II.	The North Parade.
ACT III.	SCENE I.	The North Parade.
	II.	Julia's Dressing-room.
	III.	Mrs. Malaprop's Lodgings.
	IV.	Acres' Lodgings.
ACT IV.	SCENE I.	Acres' Lodgings.
	II.	Mrs. Malaprop's Lodgings.
	III.	The North Parade.
ACT V.	SCENE I.	Julia's Dressing-room.
	II.	King's-mead Fields.

CHARACTERS.

SIR ANTHONY ABSOLUTE.
CAPTAIN ABSOLUTE.
SIR LUCIUS O'TRIGGER.
FAULKLAND.
BOB ACRES.
FAG (Captain Absolute's Valet).
DAVID (Acres' Servant).

COACHMAN AND SERVANTS.

MRS. MALAPROP.
LYDIA LANGUISH (her Niece).
JULIA.
LUCY (Lydia's Maid).

This well-known comedy has only one fault—its length. It is now usually played in three acts, and the parts of Faulkland and Julia are very much cut. As can be seen at a glance, there must be a good deal of scene-shifting, and five different scenes at least are wanted—a street scene, Mrs.

Malaprop's, Captain Absolute's, and Acres' lodgings, and the King's-mead fields, where the celebrated duel does not take place. It is needless to talk of Mrs. Malaprop, the best-known comic old woman's part on the boards; or of Lydia Languish, the sentimental heroine, who declines to marry the man she is in love with—Ensign Beverley—because he turns out to be Captain Absolute, the husband chosen for her by her friends. Julia is a walking lady, with a turn for moralising; Lucy, a capital soubrette part. Of the men, old Sir Anthony, irascible and noisy; his son, whose salient point is his cool assurance; Sir Lucius, a fire-eating Irishman; and Bob Acres, whose curious oaths are more striking than his valour—all are excellent parts, which require to be well filled. In fact it is useless to attempt this comedy, which most people have seen well played, without a very strong company. Even the smaller parts—Fag, David, &c., are good. The dialogue is so witty, and the characters so distinct, as to be a great help to the actors; but at the same (for all the *business*) it is highly desirable that the chief parts should be taken by people who have seen the play, or who are experienced players. Mrs. Stirling, as Mrs. Malaprop, was something to remember. Any one who does not know the plot of this play is strongly advised to get it and read it. There are no difficulties about any of the scenes or properties: these old five-act comedies are far less troublesome in that way than a modern farce, as a rule.

No. 74. THE ROAD TO RUIN. [*Free.*

A Comedy in Three Acts, by THOMAS HOLCROFT.

Time in representation, two hours and fifteen minutes.

Period, 1790.

Action of the piece extends over two days.

ACT I.	SCENES I. and III.	A Room in Dornton's House.
	II.	Street before Dornton's House.
	IV.	A Room in Widow Warren's House.
ACT II.	SCENE I. (often omitted)	Parlour of the Tennis Court.
	II. and IV.	A Room in Sulky's House.
	III. and V.	Same as Act I. Scene IV.
ACT III.	SCENE I.	A Room at a Sheriff's Officer's.
	II.	Same as Act I. Scene I.
	III. and V.	Same as Act I. Scene IV.
	IV.	The Ring in Hyde Park.

CHARACTERS.

MR. DORNTON (a Banker).
HARRY DORNTON (his Son).
SULKY (Dornton's Partner).
MR. SMITH (Dornton's Clerk).
MILFORD (Harry's Friend).
SILKY (a Money-lender).
GOLDFINCH.
JACOB (a Servant).
SHERIFF'S OFFICER.
SERVANTS AND TRADESMEN.

WIDOW WARREN.
SOPHIA (her Daughter).
MRS. LEDGER.
JENNY (Mrs. Warren's Maid).

Written in five acts, but can be performed in three with advantage. Widow Warren comes on talking to a milliner and several tradesmen, but there is no object in this scene and it is often omitted. The ladies in this play are not well treated. Widow Warren is a peculiarly disagreeable character, vain, vulgar, heartless, and ready to marry any one who offers. Sophia is silly and simpering, beginning every sentence with 'Oh la!' She is meant to be very innocent and engaging, and, perhaps, in the hands of a clever actress, she might be made so. Jenny is an ordinary chambermaid. Mrs. Ledger, a poor widow begging for charity, only speaks a few sentences, and might be omitted

altogether. The road to ruin is being travelled on by Harry Dornton, Milford, Goldfinch, &c. Harry's gambling debts are so great that he shakes the credit of the house, which is in imminent danger of bankruptcy: to save his father he rushes off to marry Widow Warren and her fortune, although he is in love with Sophia. His is a good part, something in the style of Charles Surface. Old Dornton is a heavy father, almost bordering on tragedy; he has some good scenes with his son when he resolves to be severe, but always relents. Sulky, his partner, has a rough exterior, but a kind heart; Silky has just the reverse. The will of the late Warren having fallen into his hands, he makes a bargain with the widow to say nothing about it, for a heavy consideration. The most effective scene in the play is when Milford and Sulky burst upon them and Goldfinch as they are about to burn the will—out of two cupboards into which they have been locked by accident. Goldfinch is the character that makes this comedy; he is the precursor of all those patter parts in which Charles Mathews excelled—he is a horsey, rattling, addle-pated fool. Harry Dornton and Goldfinch require good actors.

No. 75.

ROMANCE UNDER DIFFICULTIES.

A Farce in One Act, by F. C. BURNAND, Esq.

Time in representation, half an hour.

Period, the present. *Scene, a Room.*

CHARACTERS.

MR. BENJAMIN NEWBERRY.	MR. TIMOTHY DIGGLES.
MR. FREDERICK MARKHAM.	MISS FANNY NEWBERRY.

The only objection to this laughable bit of nonsense is that Mr. Burnand has fixed on a bedroom as the scene. An

ordinary sitting-room does quite as well; Markham can hide behind the window-curtains, or under the sofa. A trombone is indispensable; there is a full list of properties given at the beginning—a great convenience; also there are very few of them. There must be a practicable window, through which some of the characters appear, head-first, as if climbing up a ladder from a lower story. Newberry is an irascible 'old man,' father of Fanny. Markham, a light comedian; Diggles, a low comedian; Fanny, a lively young lady in love with Markham. All the parts are good; and the words are funny, as Mr. Burnand's always are.

No. 76.

ROSEBUD OF STINGING-NETTLE FARM.

A Burlesque, by H. J. BYRON, Esq.

Time in representation, a quarter of an hour.

Scene, a Corn-field.

Costumes.—Burlesque 'Villain,' wicked 'Baron,' &c.

CHARACTERS.

GAFFER TURMUTFIELD (a Farmer). [Villain).	GILES FURROW (a Virtuous Peasant).
SIR NARCISSUS SLAPDASH (a HUGLY (his Creature).	ROSE TURMUTFIELD.

The burlesque sensation dramas of Byron's are most laughable. They were written for the Dramatic Fête at the Crystal Palace, and are usually performed by men; but there is no reason why a lady should not play Rose—a little softened down, perhaps. The others of the series are, 'Blazing Burgee,' 4 m. 0 f.; 'Port Admiral,' 4 m. 1 f.; 'Braganzio the Brigand,' 3 m. 1 f.; 'Tyrant, Slave,' &c. 3 m. 2 f.; 'Domestic Hearthstone,' 3 m. 1 f.; 'Pretty Jane,' 5 m.

2 f.; 'Alice the Mystery,' 4 m. 1 f. The scenery and costumes may be as absurd as possible, and the whole thing can be got up at a few hours' notice, and will probably produce more laughter than more ambitious attempts. Of course the villains must be very melodramatic.

No. 77. ROUGH DIAMOND.

A Comic Drama in One Act, by JOHN BUCKSTONE, Esq.

Time in performance, about fifty minutes.
Period, the present, or early in the century, as preferred.
Scene, a Room or Entrance-hall in a Country House.

CHARACTERS.

LORD PLATO.	COUSIN JOE (Margery's Cousin).
SIR WILLIAM EVERGREEN.	LADY PLATO.
CAPTAIN BLENHEIM.	MARGERY (Lady Evergreen).

Margery is the rough diamond; the contrast is between her and Lady Plato, who is polished but false. Sir William Evergreen has a mania for education; he has married Margery, a country girl, and has tried to make her an accomplished woman of the world, but hitherto 'her progress has been stationary.' She welcomes her cousin Joe with effusion, because he brings her news of all her village friends. Sir William finds her kissing him (they have been talking of their childish days); but the next time he comes upon them unexpectedly she is boxing Joe's ears because he has called her husband an old fool. This, with the discovery of Lady Plato's doubling-dealing, restores Sir William's faith in his rough diamond. Lady Plato has married a rich old man, but shows a decided willingness to flirt with Captain Blenheim, a former admirer, whom she pretends she has never met before. Cousin Joe (low comedian) and Margery

are the good parts: the latter is very like Nan in 'Good-for-Nothing,' also written by Mr. Buckstone — a charming character, honest, genial, and full of fun. There must be a stand of flowers in the room; and a door, C, may have a backing of lawn, shrubbery and drive: but this can be imagined. An excellent play for amateurs—one of the best, and not too ambitious.

No. 78. SCHOOL.

A Comedy in Four Acts, by T. W. ROBERTSON, Esq.

Time in representation, two hours and three quarters.

Period, the present.

Scene I., a Forest Glade. View of a Fish-pond, Church in distance; Raised Bank covered with earth cloth; Stream with moss and flowers; Rocky Seat at foot of tree.

Scene II., interior of School-room; Window, R. C.

Scene III., School-yard; Moonlight; Landscape behind, as in Scene I., a Wall about 10 *ft. high, gate in it,* C.; *a Swing. A set House-front with practicable steps; Set Tree, with a bough strong enough for a man to raise himself by it.*

Scene IV., same as Scene III. *Time, afternoon.*

Between Acts I. and II. eight days elapse; between III. and IV. six weeks.

CHARACTERS.

LORD BEAUFOY.
DR. SUTCLIFFE.
BEAU FARINTOSH.
JACK POYNTZ.
MR. KRUX (a Teacher).

MRS. SUTCLIFFE.
BELLA.

NAOMI TIGHE.
TILLY, MILLY, LAURA, CLARA, KITTY, HETTY, } Schoolgirls.

An excellent but rather well-known comedy. The scene is a girls' school, conducted by Dr. and Mrs. Sutcliffe. Beau Farintosh is an old friend of theirs and comes to visit them, accompanied by his nephew, Lord Beaufoy, and a young friend of his, Jack Poyntz. Lord Beaufoy at once falls in love with Bella, a poor little pupil teacher, and Jack Poyntz with Naomi Tighe, a West Indian heiress. The 'spooning' of the latter pair is very fresh and original. The third scene will require a strong lime-light for the moon: it is a very pretty scene; first one couple, then the other, strolling about. Krux, a detestable character, whom it would be a proof of real good-nature on the part of any one to undertake, tells Mrs. Sutcliffe about Bella and Lord Beaufoy, and Bella is sent away in disgrace. There is a lapse of six weeks between Acts III. and IV. Bella has disappeared from the school she was sent to,—with Lord Beaufoy. It has been discovered that she is the long-lost grand-daughter of Mr. Farintosh. Lord Beaufoy appears and is overwhelmed with reproaches, which he silences by introducing Bella as his bride.

The story of Cinderella runs all through this comedy: it commences by Bella relating the tale to the children, and it ends by Lord Beaufoy presenting his bride with a pair of glass slippers. Farintosh appears in the first act, an old made-up beau; but in the last with silver hair, and dress appropriate to his age. The examination scene (Act II.) is very good. There is the same difficulty about this play as that already mentioned with regard to 'Caste.' Books can only be obtained from Paris or New York—French, 38 East 14th Street—one shilling each.

No. 79. SCHOOL FOR SCANDAL. [*Free.*

A Comedy in Five Acts, by RICHARD BRINSLEY SHERIDAN.

Time in representation, two hours and fifty minutes.

Period, 1770.

ACT I.	SCENE I.	Drawing-room in Lady Sneerwell's House.
	II.	Room in Sir Peter Teazle's House.
ACT II.	SCENE I.	Ditto.
	II.	Drawing-room at Lady Sneerwell's.
	III.	Same as Act I. Scene II.
ACT III.	SCENE I.	Drawing-room at Sir Peter's.
	II.	Hall in Charles Surface's House.
	III.	Dining-room.
ACT IV.	SCENE I.	Picture-room.
	II.	A Parlour.
	III.	A Library at Joseph Surface's.
ACT V.	SCENE I.	Ditto.
	II.	Room in Sir Peter Teazle's.
	III.	The Library.

CHARACTERS.

SIR PETER TEAZLE.
SIR OLIVER SURFACE.
SIR BENJAMIN BACKBITE.
CHARLES SURFACE, } Nephews
JOSEPH SURFACE, } of Sir Oliver.
CRABTREE (Uncle of Sir Benjamin).
CARELESS (a Friend of Charles Surface).
ROWLEY (on old Retainer of the Surfaces').

MOSES (Jewish Money-lender).
SNAKE.
TRIP (Charles's Valet).
SIR HARRY BUMPER.
SIR TOBY.
FOUR SERVANTS.

LADY TEAZLE.
MRS. CANDOUR.
LADY SNEERWELL.
MARIA (Sir Peter's Ward).
LADY TEAZLE'S MAID.

Many people consider this to be the finest comedy in our language. It is hardly necessary to say that it requires

a very strong company to cast it satisfactorily. Every one knows the plot. The school for scandal is composed of Lady Sneerwell, Mrs. Candour, Sir Benjamin Backbite, and Crabtree, who combines toadying his nephew with scandal-mongering. Lady Teazle sometimes joins the set, to the indignation of Sir Peter. Their quarrels are among the best scenes in the play. Sir Peter is old and jealous, and of a teasing temper; his wife, young and thoughtless, but always good-humoured and merry, is one of the most charming characters on the stage. The contrast between the brothers Joseph and Charles Surface is very marked. Charles, the good-hearted scamp, who refuses to part with his uncle's portrait because he had been kind to him, to the delight of Sir Oliver, who is playing the part of a broker; and Joseph, a smooth-tongued hypocrite, most highly thought of by Sir Peter, till in the celebrated library scene he finds him making love to Lady Teazle. Careless, Sir Toby, and Sir Harry, are Charles's gay companions; the latter sings 'Here's to the maiden of bashful fifteen.' They have not much to do except Careless, who acts as auctioneer when Charles sells his ancestors. Maria is Sir Peter's ward, young and pretty; Joseph wants to marry her for her money, at the same time that he is flirting with Sir Peter's wife. The play ends with the discovery of his double-dealing, the reconciliation of Sir Peter and Lady Teazle, and the wedding of Charles and Maria (who have been true to each other throughout), with the consent and blessing of the Nabob, Sir Oliver. This play requires about nine good men, one first-class lady comedian, and three other ladies well used to acting. A good-sized stage is also absolutely necessary, and a great many more rehearsals than amateurs usually bestow on a play.

No. 80. ## SCRAP OF PAPER.

A Comic Drama in Three Acts, by J. PALGRAVE SIMPSON, Esq.

Time in representation, two hours.
Period, the present.

Scene I., Drawing-room with glass door at back.
Scene II., Naturalist's Room, rather like a Museum.
Scene III., Conservatory.

CHARACTERS.

PROSPER COURAMONT.	MADLLE. SUZANNE DE RUSEVILLE.
BARON DE LA GLACIÈRE.	MATHILDE (Louise's Sister).
BRISEMOUCHE (Naturalist).	MADLLE. ZENOBIE (Brisemouche's Sister).
ANATOLE (his Ward).	MADAME DUPONT (Housekeeper).
BAPTISTE (Servant of the Baron).	PAULINE (Maid).
FRANÇOIS (Servant of Prosper).	
LOUISE DE LA GLACIÈRE.	

A very gracefully written play, adapted from the French. There is another version of it, in which the characters have English names, and the plot is rather different. The stage has to be darkened gradually in Act II. and then, when a lamp is turned up, it grows light again. In the third scene there must bc a stand of plants, behind which Anatole is hidden. The first four men and the first four ladies have all good parts. The scrap of paper is a love-letter, written in her girlhood by Louise to Prosper. He finds it some years after in their post-office, a statuette of Flora. Louise is now Baroness de la Glacière, and as her husband, though apparently cold, is really passionate and very jealous, she is in terror lest it should fall into his hands. It goes through a great many adventures, but at last it is happily burnt by Suzanne, the clever friend of the family, who wins a wager

and Prosper's heart at the same time. Mathilde is an *ingénue;* Anatole, her boy-admirer—a capital character; Brisemouche, a comic 'old man; and Zenobie, a spiteful old maid.

No. 81.

SHEEP IN WOLF'S CLOTHING.

A Drama in One Act, by TOM TAYLOR, Esq.

Time in representation, one hour.
Period, the Autumn of 1685.
Scene, a Room hung with tapestry.

CHARACTERS.

COLONEL PERCY KIRKE, of 'Kirke's Lambs.'
COLONEL LORD CHURCHILL.
MASTER JASPER CAREW.
KESTER CHEDZOY.
CORPORAL FLINTOFF, } Of 'Kirke's Lambs.'
HACKETT, }

JOHN ZOYLAND (a Locksmith).

ANNE CAREW (Wife of Jasper Carew).
DAME CAREW (his Mother).
SIBYL (his Daughter).
KEZIAH (his Servant).

Costumes.—Time of James II.

Jasper Carew, a follower of Monmouth, is in hiding in his own house after the battle of Sedgemoor. He is supposed to be dead, and his wife, to encourage the idea and insure her husband's safety, allows Colonel Kirke to believe that she is willing to marry him. There must be a practicable cupboard with a false back in the room, concealed in which Jasper overhears these love scenes, and finds them rather trying to his patience, though he has every confidence in his wife. The play is most interesting, and at times exciting, especially when Colonel Kirke discovers Jasper and orders him to be shot at once. Lord Churchill interposes just in time. Sibyl is a very pretty part for a

little girl of six or seven. Kester and Keziah are comic Somersetshire servants; the other parts are very slight ones; but the swaggering and ferocious Kirke, brave Anne Carew, and her husband, all require good acting, and the two last must be pathetic.

No. 82. SHE STOOPS TO CONQUER. [*Free.*

A Comedy in Five Acts, by OLIVER GOLDSMITH.

Time in representation, about two hours and a half.

Period, 1770.

ACT I.	SCENE I.	A Chamber in an old-fashioned House (Mr. Hardcastle's).
	II.	An Ale-house Room.
ACT II., ACT III., and ACT IV.		Same as Act I. Scene I.
ACT V.	SCENE I.	Ditto.
	II.	Country Lane behind the Garden.
	III.	Same as Act I. Scene I.

CHARACTERS.

SIR CHARLES MARLOW.
YOUNG MARLOW (his Son).
MR. HARDCASTLE.
HASTINGS.
TONY LUMPKIN (Hardcastle's Stepson).
DIGGORY, and two other Servants.
LANDLORD and COUNTRY BUMPKINS.

MRS. HARDCASTLE.
MISS HARDCASTLE.
MISS NEVILLE.
MAID.

Every one knows this excellent old comedy, which has one good point, found in few old comedies—the small amount of scene-shifting required. There are only three scenes, two of which are ordinary interiors. The characters are Mr. Hardcastle and Sir Charles Marlow, old men—the latter has only a few words; his son, and Hastings, light

comedians—good parts; and Tony Lumpkin, a capital part for a low comedian. Mrs. Hardcastle, an old woman, vain and silly, with a good deal to do; her daughter and Constance Neville, lady comedians: the maid scarcely speaks. Tony is *the* character of the piece. He has to sing a song. Out of mischief he sends young Marlow and his friend Hastings on to the house of his stepfather, Mr. Hardcastle, telling them it is an inn. The young men behave accordingly, to the astonishment and disgust of the old gentleman, who thinks the modesty of his proposed son-in-law is uncommonly like old-fashioned impudence. Marlow is extremely diffident with his equals, with his inferiors he is free and easy enough. In his interview with Miss Hardcastle he cannot find a word to say, and dares not look at her. She discovers his mistake in taking the house for an inn, and carries on the joke by appearing as the barmaid, when he has no difficulty in looking her in the face, and finding her very pretty he falls in love with her. Mrs. Hardcastle wishes to make up a match between her precious Tony and Miss Neville, both of whom have other views. Tony is so relieved to be out of the affair that he assists the lady to elope with Hastings. Tony is not formed for a diplomatist: he always makes some stupid mistake, and gets abuse from every one. Diggory, the landlord, and the servants, have only a few words. This play is remarkably easy to get up, and is well suited to amateurs, none of the characters requiring extraordinary powers. Young Marlow, Miss Hardcastle, and Tony, are the best parts.

No. 83. THE SILENT PROTECTOR.

A Farce in One Act, by T. J. WILLIAMS, Esq.

Time in representation, forty minutes.

Period, the present.

Scene, a Drawing-room, with a practicable window.

CHARACTERS.

QUENTIN QUICKFIDGET.	LILIAN GRAY.
NAT NOBBLER (a Sheriff's Officer).	NANCY SLYBOOTS (her Maid).
MR. TWADDLETON LISP (a Swell).	

The silent protector is the portrait of a young man, which Lilian allows Nancy, and others, to believe is the portrait of her husband. She is really not married. Quickfidget enters through the window, pursued by Nobbler, and is much surprised to find a portrait of himself, alluded to as the picture of Lilian's husband. The plot is about as probable as most farces are; but some of the situations are comic. Quickfidget is a light comedian—a 'patter' part; Nobbler, a *very* low comedian; Lisp, the usual languid swell, who cannot say his *r*'s. Very few properties are required.

No. 84. A SILENT WOMAN.

A Farce in One Act, by J. H. LACY, Esq.

Time in representation, thirty-five minutes.

Period, the present.

Scene, a Drawing-room.

CHARACTERS.

MR. SANDFORD.	MARIANNE SANDFORD (Mr. Sandford's Daughter).
ARTHUR MERTON.	

Mr. Merton (engaged to Marianne) mentions in a letter to her father his regret that she is so fond of talking; he

likes a silent woman. The letter falls into Marianne's hands, and she determines to assume the *rôle*. It is a very slight little piece, almost like a charade, and might be got up in a few hours. It is supposed to take thirty-five minutes in performance, but I think few amateurs would expend more than twenty minutes over it, as the action of the beginning of the play is quick, though the shouting scene is slow. No scenery and no properties, except tablets, an ear-trumpet, a bell, and a letter.

No. 85. **SILVER LINING.**

A Comedy in Three Acts, by LEICESTER BUCKINGHAM, Esq.

Time in representation, two hours and a quarter
Period, the present.
Scene I., a Drawing-room.
Scene II., Lawn in front of Merivale's House.
Scene III., a Drawing-room.

CHARACTERS.

ARTHUR MERIVALE.	HELEN MALTRAVERS.
FRANK FAIRLEIGH.	MRS. DORRINGTON.
MAJOR EVERSLEY.	MRS. MALTRAVERS.
CHESTER.	DORA MERIVALE (Arthur's Sister).
	HESTER.

The action of the piece extends over two years.

A play remarkably easy to get up and well suited to amateurs; its length is its only objection. Mrs. Dorrington is one of Mrs. Stirling's parts—a bustling, genial woman, every one's friend. Hester has only a few words in the first act, and Chester and Eversley in the second; all the other parts are good. Merivale is a cynical young man, who marries Helen and makes her miserable; Fairleigh takes a sunny view of life, and is a good light comedian's part—one of Charles Mathews'; Dora is a little *ingénue*, engaged to

Frank; they have some capital scenes; Helen requires a really good actress to develop a character at first tender and loving, then hard and cynical like her husband's: some passages are almost tragic. The plot is interesting and natural, and the language is remarkably good. There are hardly any properties and no difficulties of stage management; it is one of those plays that depend entirely on good acting.

No. 86. SIX MONTHS AGO.

A Comedietta in One Act, by FELIX DALE, Esq.

Time in performance, half an hour.

Period, the present.

Scene, a Drawing-room.

CHARACTERS.

EDWIN BLISS.	
JACK DEEDES (his Friend and Lawyer).	ANGELINA BLISS (his Wife).

The young couple have been married six months, and Edwin is extremely bored by his bliss, and welcomes the advent of Jack Deedes with effusion. He confides to Jack his opinion of matrimony with considerable force. Angelina from behind the door overhears this treason, and some allusion to an Anastasia, a former load-star, which causes her to consult Mr. Deedes about getting a divorce. He tells her it will be necessary to prove cruelty; and she tries, by a series of amusing expedients, to make Edwin box her ears. The ending is very good, and it is altogether a bright little piece, only requiring to be acted briskly. Remarkably easy to get up, and just the thing for a back drawing-room after a couple of wet days.

No. 87. SNAPPING TURTLES.

A Dialogue in One Act, by JOHN B. BUCKSTONE, Esq.

Time in representation, one hour.
Period, the present. *Scene, a Drawing-room.*

CHARACTERS.

MR. TIMOTHY TIMMS. | MRS. MATILDA TIMMS.

Each of these persons assumes two other characters. The gentleman appears as Miss Arabella Dieaway and Sober Sam; the lady as Mr. Fipkins Yaw-Yaw and Mrs. O'Blarney. Buckstone and Mrs. Fitzwilliam used to play in it. There are several songs for the latter. It is, of course, a considerable strain to have to assume so many characters and to dress so quickly; but, when well done, 'Snapping Turtles' is very laughable, and is sure to be appreciated. It can be got up in any ordinary back drawing-room, and would give trouble to no one but the two people concerned.

No. 88. SPEED THE PLOUGH. [*Free.*

A Drama in Five Acts, by THOMAS MORTON.

Time in performance, about two hours.
Period, the beginning of this century.

ACT I.	SCENE I.	Park Gates; part of Farmhouse.
ACT II.	SCENE I.	The same.
	II.	Interior of Farmhouse.
ACT III.	SCENE I.	The same.
	II.	View, with Ploughed Field. Tent.
ACT IV.	SCENE I.	Grounds of the Castle.
ACT V.	SCENE I.	Interior of Farmhouse.
	II.	Grounds of the Castle.

CHARACTERS.

SIR ABEL HANDY.	PEASANTRY.
BOB HANDY (his Son).	
SIR PHILIP BLANDFORD.	LADY HANDY.
FARMER ASHFIELD.	MISS BLANDFORD (Sir Philip's Daughter).
HENRY.	DAME ASHFIELD.
MORRINGTON (Henry's Father).	SUSAN ASHFIELD (her Daughter).
GERALD. [(Servants).	
EVERGREEN, JOHN, and RALPH	

The costumes may be of the 18th century, or beginning of 19th.

From this play the celebrated saying, 'What will Mrs. Grundy say?' took its origin. Farmer Ashfield, Sir Abel, and Bob Handy, are very good characters, the others walking gentlemen. The play is a good deal spoilt by Henry, the hero, coming so decidedly under this category; he has very little to say, but that little is stilted and absurd to the last degree. The ladies have all well-contrasted parts: the old dame is a very good character; Lady Handy is a shrew; Sir Abel has a mania for inventing all sorts of things, among others a wonderful plough, with which Bob does not win the ploughing-match. Bob is a capital character, thinks he can do everything—teaches the dame to make lace amongst others. He is engaged to Miss Blandford, but in love with Susan. Part of the plot might have to be slightly altered, or suppressed. There are only four different scenes—no difficulties in stage management. The scenes may be made pretty, especially Act III. Scene II., where the peasants come in. The chief objection to the play is the number of actors required; some of them only come on just at the beginning and at the end. Morrington turns out to be Henry's father, and Gerald Lady Handy's first husband —a happy release for Sir Abel. Farmer Ashfield is a character part which it would take a really good actor to render; Bob Handy, a light comedian; Sir Abel, comic old man; and Sir Philip Blandford, a tragedian, but not a heavy part.

No. 89. SWEETHEARTS.

A Comedietta in Two Acts, by W. S. GILBERT, Esq.

Time in representation, about an hour.

Period—First, 1844; *second*, 1874.

Scene I., Garden of a Villa: shrubs are small, Virginia-creeper only beginning to grow; open country in the distance.

Scene II., the same, but the shrubs are grown, the trees large, the house covered with Virginia-creeper; town in the distance.

A period of thirty years elapses between Act I. and Act II.

CHARACTERS.

HARRY SPREADBROW.	MISS JENNY NORTHCOTT.
WILCOX (a Gardener).	RUTH (her Maid-servant).

Wilcox is discovered seated on a wheelbarrow, preparing bass for tying up plants. He discourses with the freedom of an old servant to his young mistress about Master Harry's good qualities; Jenny rather dissenting than otherwise. Harry presently appears; he has come to say good-bye, as he is on the point of starting for India. Having got rid of Wilcox, they proceed to plant a little sycamore, and exchange flowers and vows. Harry swears never to part with his bit of mignonette; Jenny throws her rose carelessly down on a table. Harry takes a tender and sentimental farewell; Jenny answers half in jest, half earnest. He swears to be true for ever; she promises nothing, but is true. The second act is thirty years later. Sir Henry comes back from India. He has a fancy to revisit his former haunts, and comes to the villa, to find the house and village quite altered. He is very much surprised to find Miss Northcott unmarried; he had forgotten all about his vows years before; he does not even remember her name correctly. He owns to having flirted with another lady before

he got to the Red Sea, and does not know what became of her mignonette: in fact, he thinks she gave him a sprig of geranium. She shows his rose, with which she has never parted. The sycamore sapling has become a large tree, the boughs of which roof in the stage. The leaves are autumnal; in the first act they are just coming out—a fact to be remembered in painting the Virginia-creeper. The scenery of this 'contrast,' as Mr. Gilbert calls it, is somewhat difficult, otherwise this play is very well suited to amateurs. Of course, Jenny and Harry must be really good, and must be made up well as old people in the second act. Ruth has only a line part. Nothing can be more gracefully written than this play. The airs of 'Love's Young Dream,' 'Sweethearts,' and 'John Anderson my Jo,' are introduced. Where the scenery can be managed, a better play than this could not be selected for a small company.

No. 90. TWICE KILLED.

A Farce in One Act (Two Scenes), by JOHN OXENFORD, Esq.

Time in representation, forty-five minutes.
Period, the present.
Scene I., a View by the side of the Thames.
Scene II., a Parlour: a large window to open.

CHARACTERS.

MR. EUCLID FACILE.	ROBERT (a Servant).
MR. RALPH RECKLESS.	
TOM (his Servant).	MRS. FACILE.
MR. HOLDFAST.	MISS JULIA FLIGHTY.
MR. FERGUS FABLE.	FANNY PEPPER (a Housemaid).

Mr. Euclid Facile, a philosopher, and Fanny Pepper, are the leading characters in this farce, which is a very good one for amateurs. They imagine they have twice

killed Ralph Reckless; of course without meaning to, Mr. Facile being a moony and inoffensive old man. Mrs. Facile is a scolding old woman; Ralph and Julia the necessary lovers: the other parts are very slight. There are a good many properties wanted—a hamper large enough to hold a man (by which Reckless gets into the house, and which is afterwards thrown out of the window by Fanny and Euclid); a large globe with a cover; and a pestle and mortar, &c.

No. 91. THE VICTOR VANQUISHED.

A Comedy in One Act, by CHARLES DANCE, Esq.

Time in representation, forty minutes.

Period, 1700.

Scene, a handsome Gothic Room, glass door at C, *with balcony beyond, showing Stralsund in the distance.*

CHARACTERS.

CHARLES XII., (King of Sweden).	SERVANT to the Baron.
BARON DE GORTZ (his Secretary).	IKLA, Niece of the Baron (a Tartar Princess).

Costumes.—Louis Quatorze; Ikla wears Tartar costumes.

This is a very effective play, but must be well dressed and well acted. Ikla is a very favourite *rôle.* She outwits and enslaves Charles XII., and persuades him to pardon her lover, who is under sentence of death. Baron de Gortz is a good comic part—an old man who lives in perpetual fear that his head will pay the penalty of his niece's temerity. Four officers are also required in Swedish uniform. They have nothing to say, but are introduced to end the play with a flourish. They might be omitted, and the balcony might be imagined; in which case the play would be easy to get

up, and an ordinary drawing-room would serve for the scene. The dialogue is remarkably well written, as might be expected from the author of 'Delicate Ground,' 'A Wonderful Woman,' &c.

No. 92. WAR TO THE KNIFE.

A Comedy in Three Acts, by H. J. BYRON, Esq.

Time in representation, one hour and three quarters.
Period, the present.
Scene I., a Drawing-room at Mr. Harcourt's.
Scene II., a Drawing-room at Mrs. Delacour's.
Scene III., Library at Mr. Harcourt's.
Action of the piece extends over three days.

CHARACTERS.

MR. HARCOURT (a Young Married Man).
JOHN BLUNT (a Bristol Manufacturer).
MR. NUBBLY (Coal Emporium, Greengrocer, and Waiter).
SHARPUS (a Detective).
CAPTAIN THISTLETON (Unattached).
MRS. HARCOURT (a Young Wife).
MRS. DELACOUR (a Young Widow).
MRS. PENSON (Mrs. Harcourt's Maid).
JANE TRIMMER (Mrs. Delacour's Maid).

Nubbly is a very good part—low comedian's. The 'war to the knife' is between Captain Thistleton and Mrs. Harcourt, who had formerly jilted him. The plot is in one respect something like 'A Scrap of Paper:' Thistleton has kept a love-letter, which he intends to make a gift of to Mr. Harcourt. Mrs. Delacour ingeniously gets it from him and places another instead of it, which, presented and read publicly, proves Thistleton to be a swindler. Sharpus has only a line part; John Blunt is a bluff West-countryman, and might be made an effective character part: he sets things straight

generally, pays Harcourt's bills, and falls in love with Mrs. Delacour (one of Mrs. Bancroft's parts)—a charming, bright woman, in whom the interest of the play centres. Mr. and Mrs. Harcourt have a good share of work; in fact, this is an 'all-round' play. The perfidious Nubbly makes love to Mrs. Penson and Jane Trimmer, two nice little 'chamber-maid' parts. The piece is interesting, very well suited to amateurs, and particularly easy to manage—the same room would do perfectly well for the first and third scenes, and with some change of furniture, curtains, &c., for the second. The properties consist of a phial of medicine and wine-glass, a letter, and some bills

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No. 93. THE WATERMAN. [*Free.*

A Ballad Opera, by CHARLES DIBDIN.

Time in representation, one hour. Period, 18th century.
Scene I., a Market-gardener's Grounds.
Scene II., a Room looking on to the River.

CHARACTERS.

TOM TUG (the Waterman).	MRS. BUNDLE.
BUNDLE (a Gardener).	WILHELMINA (her Daughter).
ROBIN.	

Costumes.—Tom Tug, *a sailor's dress;* Bundle, *brown coat, red waistcoat, breeches, gardener's apron;* Robin, *gay jacket, nankeen pantaloons, large nosegay; Ladies, chintz tucked-up gowns.*

A very celebrated old play, remarkably easy to get up The first scene can be placed inside Bundle's house if more convenient. Tom Tug, Robin, and Wilhelmina, all have songs. The young woman is a coquette who can't decide

between her admirers, Tom Tug and Robin. Mrs. Bundle scolds every one, especially her husband, and indulges in a nice 'derangement of epitaphs' *à la Malaprop*. This is essentially an 'all-round' play, not demanding much of any one. Tom Tug can introduce a hornpipe with good effect. Of course he should be young and active-looking, as he wins the coat and badge and Wilhelmina at the same time. The music can be got from Boosey for a shilling.

No. 94. WHICH IS WHICH?

A Comedietta in One Act, by S. THEYRE SMITH, Esq.

Time in representation, about three quarters of an hour.

Period, the present.

Scene, an Artist's Studio, folding-doors at back, a throne (platform), easel, canvases, &c.

CHARACTERS.

ROBERT CAPPER (an Artist).	ANNIE.
MR. GARGLE (his Uncle).	BERTHA. [vant).
PADDLES (Oil and Colourman).	MRS. MILLS (Capper's old Ser-

A very pretty and effective piece, the property of T. H. Lacy; for permission to perform it apply to Mr. French. Robert Capper is an artist, much in debt, and threatened with the County Court by Paddles. His uncle, Gargle, suggests marrying an heiress—his ward, Miss Pestle. She comes to the studio to have her portrait taken, accompanied by a young friend; they are not regularly introduced to Robert, and he cannot make out 'which is which,' though he had known the heiress well as a child, and wishes it to be believed he has never forgotten her. The girls mount the throne, place themselves picturesquely, and he sketches

them while he talks. He falls deeply in love with the one he imagines to be the poor companion, but who turns out to be Miss Pestle. The scene may be made very pretty with old armour, gorgeous Eastern draperies, classical vases, &c. Mrs. Mills is a fussy old housekeeper, with a mania for dusting. Annie is a nice part for a pretty girl. Robert Capper requires a good light comedian. This little piece is particularly well suited to amateurs, like most of this author's works.

No. 95. WHITEBAIT AT GREENWICH.

A Farce in One Act, by J. MADDISON MORTON, Esq.

Time in representation, one hour.

Period, the present. *Scene, a Drawing-room.*

CHARACTERS.

MR. BENJAMIN BUZZARD.	MISS LUCRETIA BUZZARD.
MR. GLIMMER.	SALLY (a Servant).
JOHN SMALL.	

Benjamin and Lucretia, an old brother and sister, are bound by the caprice of an aged aunt not to marry, under penalty of losing her property. Each is privately married—Benjamin to Sally, and Lucretia to Glimmer. Both happy pairs go down to Greenwich, where they are waited on by John Small, who subsequently comes to them as a servant, recognises them, and profits by the knowledge. His is a good low comedian's *rôle*, while Buzzard may be made a good deal of as 'old man.' Lucretia has some amusing bits. Some of the plot is rather objectionable. There is a dinner scene.

No. 96. ## WHO'S YOUR FRIEND?

OR, THE QUEENSBERRY FÊTE.

A Comic Drama in Two Acts, by J. R. PLANCHÉ, Esq.

Time in representation, one hour and thirty-two minutes.

Period, about George I.

Scene I., Gardens of the Duchess of Queensberry.

Scene II., a Saloon.

Action of the piece extends over two days.

CHARACTERS.

VISCOUNT LEATHERHEAD.	THREE CONSTABLES.
SIR FELIX LOVEL.	
GILES FAIRLAND (a Peasant).	COUNTESS OF ROSEDALE.
THOMAS and TWO SERVANTS.	LADY BAB BLAZON.
THREE SERVANTS in royal liveries.	MITTENS.

Costumes.—First, Watteau peasants, handsome satin dresses: second, Court dresses, time of George I.

A number of Court ladies and gentlemen go to this fête as Chloe, Lubin, &c. A real countryman, Giles, gets in among them. He is introduced by Sir Felix as a Russian prince, so his rustic behaviour passes at first as excellent acting; but when it comes to kissing some of the ladies the constables are sent after him, and he only escapes by the help of the Countess, whose foster-brother he is. In the second act she has concealed him in her house, which leads to a great many complications. This play is very pretty—the garden scene, with the shepherds and shepherdesses, is always effective. The dresses in the second act are also very handsome; and Viscount Leatherhead is a splendid 'old man's' part; Sir Felix, a light comedian's; and Giles was played by Charles Mathews. The Countess is a very

good part — one of Madame Vestris'; and Lady Bab is amusing. There is a good deal of embracing, which might be objected to. No stage difficulties, and very few properties.

No. 97. THE WIFE'S SECRET

A Drama in Five Acts, by GEORGE W. LOVELL, Esq.

Time in representation, two hours.
Period, time of Oliver Cromwell.

ACT I.	SCENE I.	Court of Sir Walter Amyott's House.
	II.	The Bower-chamber.
ACT II.	SCENE I.	Garden.
	II.	The Bower-chamber.
ACT III.	SCENE I.	Grounds of Sir Walter's House.
	II.	Gallery or Corridor.
	III.	Outside of Sir Walter's House.

Act IV. and Act V., one Scene in each—a Room.
Action of the piece extends over a few days.

CHARACTERS.

SIR WALTER AMYOTT.
JABEZ SNEED (his Steward).
LORD ARDEN.
CAPTAIN BAROQUE. [Officer).
ETHERIDGE (a Parliamentary
FOUR SERVANTS.

LADY EVELINE AMYOTT (Sir Walter's Wife, Sister of Lord Arden).
MAUD (her Maid).
KEPPEL.

Costumes.—Time of Commonwealth; Ladies rather puritanical.

Written in blank verse, in very graceful language. The scenery looks complicated, but there need only be four flats—the Court-yard, the Bower-chamber, another room, and the garden with the exterior of the house. One of the windows must have a light behind it, so that the shadows

of Lady Eveline and Lord Arden fall on the blind. Lady Eveline conceals her brother (a Royalist flying for his life) in her bower-chamber; her husband sees these shadows on the blind, and is overwhelmed with anger and jealousy. Lady Eveline has promised her brother not to betray him to her husband, an officer in Cromwell's army. This is 'the wife's secret,' which she keeps faithfully, at the risk of her life, her good name, and her husband's love, until, in an agony of fear for her brother's life, she reveals it. Sir Walter behaves generously, as he does throughout. This is a part which demands a very good actor. Lord Arden is a light comedian's *rôle;* Jabez Sneed is a character part—a canting Puritanical villain; Keppel, a saucy page, may be taken by a boy or a young lady; Maud is a capital character, a lively coquette affecting the demure manners of the times. No better part could be wished for, by the most ambitious amateur actress, than Lady Eveline. The plot is interesting, parts of the play are amusing, and the remainder is very pathetic. None of it drags; but three good men and two clever actresses are absolutely necessary to the success of it. The dresses and scenes are pretty; and, altogether, it is a play that can be highly recommended. There are very few properties, and the only difficulty is the shadow-scene. The window would have to be cut out of the flat, leaving the stone or lead-work, if the window is Elizabethan; a blind is placed behind it, on which the shadows are thrown. The stage directions are, 'The rising moon begins to shine on the window, a figure appears indistinctly in the room;' but that would be far more difficult to manage—the figures (in an ordinary amateur's stage) would come much too near the people on the stage, and would be too visible. I have seen it done the other way with very good effect.

No. 98. A WONDERFUL WOMAN.

A Comic Drama in Two Acts, by CHARLES DANCE, Esq.

Time in representation, one hour and a half.

Period, 1770.

Scene I., a Drawing-room in Paris.

Scene II., Entrance to a Château and part of Village Street.

Action of the piece, a year.

CHARACTERS.

THE MARQUIS DE FRONTIGNAC.	TWO SERVANTS.
THE VISCOUNT DE MILLE-FLEURS.	MADAME HORTENSE BERTRAND.
RODOLPHE (an Artist).	CÉCILE (her Niece).
CRÉPIN (a Cobbler).	MAID.
TAILOR.	

Costumes.—Latter part of 18*th century. Powder.*

Very gracefully written, and entirely unobjectionable in plot and language. Madame Bertrand is a very rich merchant's widow, whose ruling passion is ambition. She wishes to be presented at Court, but cannot accomplish this unless she has a title. She hears that the spendthrift Marquis de Frontignac has been declared bankrupt, and adjudged in servitude (according to old French law) to his principal creditor, Crépin. She sends for the Marquis and proposes to marry him and settle a large income on him, on conditions mentioned in a contract, which he, having fallen in love with the lady, signs without reading. After the ceremony, however, he is obliged, in spite of his unbusiness-like and trusting disposition, to read the document, when he finds that he has bound himself, in consideration of a certain sum of money, to quit at once and for ever the

dwelling and society of the Marchioness. In extreme indignation he tears off the splendid wedding coat—provided by her—and leaves the house with the old cobbler, who turns out to be a friend in need.

The scenery of the second act would be difficult to manage in a drawing-room. It must be an outdoor scene, and there must be a cobbler's shed, with a sign over it, 'Crépin, Cobbler,' afterwards changed into 'The Marquis de Frontignac, Cobbler.' And this shed must be just opposite the grand lady's grand abode. There are some stormy scenes between her and the cobbler in consequence; and a very good one, alternately tender and furious, between the Marchioness and the Marquis, who, in his degradation and solitude, shows a tendency to drown his cares. His wife is, by this time, as much in love with him as he with her; and her pride being crushed by a severe message from the King, all ends happily. She tears up the insulting deed and is forgiven by the Marquis, who gives up cobbling, for which art he has shown no natural talent. Cécile, a pretty and pert little schoolgirl, has an excellent part. Crépin, the cobbler, is sure to bring down the house, in the hands of a good low comedian. Millefleurs may be taken as a vacant fop or as a sententious old man. Two pretty boys may be introduced with good effect as pages; and a little soft music, as 'The Wedding March,' when Frontignac and Hortense go to be married, 'The Gavotte of Louis XIII.,' when Hortense and Millefleurs go to Court, will be found an improvement. In the drinking scene Frontignac can exit singing.

No. 99. MY UNCLE'S WILL.

A Comedietta in One Act, by S. THEYRE SMITH, Esq.

Time in representation, about forty minutes.
Period, the present.
Scene, a Sitting-room: at back a large window opens on to a balcony; the Sea beyond. Moonlight.

CHARACTERS.

CHARLES CASHMORE. | MR. BARKER. | FLORENCE MARIGOLD.

An excellent piece for amateurs, by the author of 'Happy Pair,' played by Mr. and Mrs. Kendal. There are hardly any properties, and no difficulties about the scene; for the balcony, the sea, and the moonlight, may all be left out, though of course they are very pretty accessories. The Uncle's Will leaves 50,000*l.* to Charles and Florence, if they marry; if one declines, it goes to the other; if both refuse, Barker comes in for the money. Before knowing the provisions of the Will, the young people were much attached; after, they think they hate each other—a state of mind Barker encourages. At last they mutually renounce each other, and at once feel the old love return, and Barker is left lamenting. The dialogue is bright and sparkling, and the play is one of that class peculiarly suited to amateurs, where they even run professionals hard—in fact, would beat them easily, except first-class ones. Nothing would be more repulsive than a part like Florence's in the hands of a second-rate actress.

The acting right of this piece belongs to Mr. French, without whose written permission it cannot be played, publicly or privately.

No. 100. USED UP.

A Comedy in Two Acts, by CHARLES MATHEWS, Esq.

Time in representation, one hour and ten minutes.

Period, the present.

Scene I., a Drawing-room; folding-doors, C, leading to another room; window (practicable) looking on to river.

Scene II., Interior of Farm-house, once an old manor-house; balustrade across back; three trap-doors in floor.

Action of the play extends over a period of three weeks

CHARACTERS.

SIR CHARLES COLDSTREAM.	FENNEL (a Lawyer).
SIR ADONIS LEECH.	JAMES (a Footman).
HON. TOM SAVILLE.	
WURZEL (a Farmer).	LADY CLUTTERBUCK.
JOHN IRONBRACE (a Blacksmith).	MARY WURZEL.

What is called a 'one-horse' piece—entirely depending on Sir Charles Coldstream, a man utterly *blasé* and tired of life, who has been everywhere and seen everything, and finds 'nothing in it.' He gets into a quarrel with Ironbrace, and in their struggles they fall through a window and into the Thames. In the second act Sir Charles is in hiding, disguised as a plough-boy, at one of his own farms, occupied by Wurzel, whose daughter Mary is the only person aware of Sir Charles' escape from drowning. He believes he has murdered the blacksmith. Ironbrace also comes to the farm to hide (Wurzel being an old friend of his) under the impression that he is 'wanted' for the murder of Sir Charles. He is concealed in a cellar beneath the trap-doors. The scenery of this play is difficult to manage — as there is a double room with folding doors, and a practicable window through which they must crash in Act I., and the three trap-doors with a space

beneath, which could only be managed on a raised stage, in Act II. The balustrade and the steps up to it, though a very picturesque addition to the scene, may be left out; but, where it is practicable, a good deal of old oak should be introduced—rafters, chimneypiece, stairs and gallery with balustrades—as this room was once the hall of an old manor-house; and, besides, it makes such a pretty picture and such a good contrast to Scene I.—handsome and modern. The contrast in the behaviour of Sir Charles is equally strong: in the first act nothing pleases him, everything bores him; in the second he is ravenously hungry, and can enjoy bacon and cabbage, and, still more, making love to Mary. Ironbrace may be made a good deal of; Mary has a pretty part, and Lady Clutterbuck a lively one; Leech and Saville are two so-called friends of Sir Charles'. Ironbrace, of course, wears a leather apron, and has his shirt-sleeves rolled up, and must remember to make-up his arms, as a gentleman's usual colouring is not by any means in keeping with the character. It need scarcely be remarked that he should also be muscular. This play is a great favourite with amateurs, and with a good Sir Charles is sure to go well.

The prompter must be ready with the crash when Sir Charles and Ironbrace fall through the window.

THE END.

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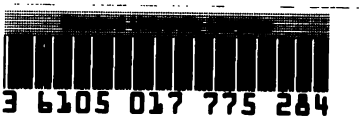

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